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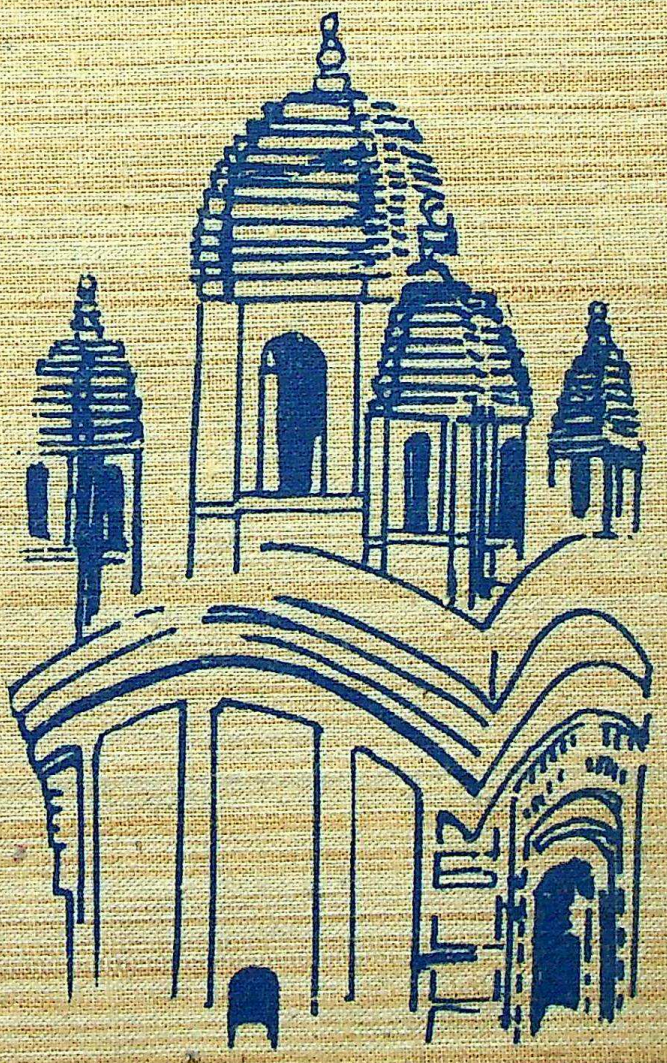

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THE INDIAN TEMPLE FORMS
In Karṇāṭa Inscriptions and Architecture

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THE

INDIAN TEMPLE FORMS

IN

KARṆĀṬA INSCRIPTIONS AND ARCHITECTURE

M. A. Dhaky

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INTRODUCTION

THE present essay in a way supplements what I have said in my monogragh concerning *The Principal Forms of Indian Temple Superstructure*, for some years now in press. What has been said here is out of necessity, for enlarging upon certain points and aspects that were touched only at the fringes in the former work. Also, in part, it has been inspired from a discussion by my great friend and guru Shri Krishna Deva in his paper on "The Bhūmija Temples" he read before the international gathering at the Seminar on *Medieval Indian Temple Architecture* organized at Varanasi by the American Academy of Benares in 1967.

While writing on the various Southern styles of architecture, I had, time and again, to face problems concerning the dates of temples discussed. The South Indian temples, unlike North Indian, abound in inscriptions, mostly donatory though not infrequently foundational (this latter being the case particularly of Hoysaḷa buildings), without knowing which no real progress can be made. Many of such inscriptions are still unpublished; still others are only briefly noticed and such notices too are scattered through various publications (a large majority out of print) of the Epigraghy Department of the Archaeological Survey of India and the State Departments of Archaeology. To collect information, unassisted, on the hundreds of inscriptions involved is an impossible task, let alone be able to read them, for they are written in ancient Tamiḷ, Kannaḍa and Telugu, the languages which scholars outside South India normally have no knowledge. I, as most scholars working on South Indian art do, then, looked forward to the Epigraphy Department and each time ungrudgingly, why, affectionately received all the help and information I needed. To express gratitude in words seems, in this context, not only superficial but would sound, I suspect, even formal if not perfunctory. My visits to the Epigraphy Department's headquarters at Mysore and meets with Dr. G.S. Gai, Shri P.R. Srinivasan, Shri K.G. Krishnan, Dr. K.V. Ramesh and Shri M.N. Katti have been among the most memorable events: the first pleasant acquaintance has, by passage now almost of a decade, grown into deeper and lasting friendship. As a physical token, just as small gesture of my esteem and love for them, I dedicate this essay to Dr. G.S. Gai the head, and his colleagues at the Epigraphy Department of the Archaeological Survey of India.

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My grateful thanks are due to the American Institute of Indian Studies, Varanasi, for providing the illustrative material for this essay. I had also the benefit of their library, and particularly the transcripts of several unpublished works obtained from various manuscript libraries. I am also indebted to the Government Oriental Manuscripts Library as well as the Adyar Library, Madras; the French Institute of Indology, Pondicherry; the Maharaja Safaroji Saraswati Mahal Library, Thanjavur; the Bhandarkar Oriental Research Institute, Poona; the Oriental Institute, Baroda; and the Asiatic Society, Calcutta, for making their collection of manuscripts available for consultation. Shri G.S. Telang (now unfortunately no longer living) gave assistance in preparing the layout; Shri V.K. Venkatavardhan neatly typed the press-copy: Both were, the latter still is on the staff of the American Institute. To them my thanks are also due.

Fig. 34 is produced here by the courtesy of the Archaeological Survey of India.

Over four years ago, the monograph was submitted to the Asiatic Society, Calcutta, at the instance of my friend Dr. B.N. Mukherjee. It was approved by their Publication Committee: But owing to their current difficulties (financial) they were not in a position to print it sooner. On my request, then, the Society returned the monograph for making fresh arrangements for its publication. I approached Shri Shakti Malik whether he would be willing to undertake the work; he promptly agreed. In point of fact, five years ago, he had asked me to contribute one book to his series of publications on Indian art, history and culture. I had then agreed but afterwards found no time to work out one. This, then, would somewhat satisfy his wish, I hope.

Since over four years have passed after the text was originally written, there was scope for revising and enlarging the text and adding fresh references to the latest relevant publications. On re-reading, except making a few small revisions, I thought it advisable to leave the text as it is. No serious changes or additions are needed; what has been done still seems valid and seems also to serve the purpose originally intended.

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THE temple epigraphs in the dominions of the Cāḷukyas of Kalyāṇa and their feudatories at times mention terms pertaining to sacred architecture.[1] From these inscriptions, two at least may be singled out as of sterling importance; for they categorically refer to some of the major forms of medieval Indian temples, the first one from the Amṛteśvara temple at Hoḷal to the Nāgara, the Kāliṅga, the Drāviḍa, and the Vesara,[2] and the second one from the temple of Koṭīśvara in Kupputūr to the Bhūmija in addition to the Nāgara and the Drāviḍa of the former inscription.[3] The basic problems concerning the origins and classification of the Indian temple forms, which have for some years engaged labours of researchers in India and in the West, had been more than once viewed in light of the data given in these two inscriptions, coming as they both do from Kuntala, i.e. Karṇāṭa-deśa.[4] For long these two inscriptional notices have been looked upon as evidence corroborative to the literary and technical counterpart known in fair degree from such first hand and dependable source as the *vāstuśāstras*. Hailing as it does from the epigraphical side, the former testimony becomes *per se* valid, even final we may add, insofar as the central point of the subject is concerned.

These inscriptional notices, moreover, hint to the live awareness of the Karṇāṭa

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architects on the existence of the aforenoted five varieties of temple forms, as they also perhaps reveal familiarity of the builders with the literary works on *vāstu* i.e. traditional architecture. This might be apart from and over and above the direct (hereditary) knowledge they must have had on this subject as the practising architects of a living tradition.

If that is all what is sought for and looked about in the inscriptions, the purpose is long before served. Underlying the surface, however, of this very correct though limited approach and yet within its intentions still unrealized, are deeper problems, of potential character and greater involving to be sure. The questions that intrigue behind the backdrop of help these inscriptions apparently provide are: 1) what did these terms—the Nāgara, the Drāviḍa and the other three—mean to the architects of the late twelfth and the early thirteenth century in Karṇāṭa-deśa; 2) was their sensing and that of the authors of the *vāstuśāstras* identical;[5] 3) whether they did really possess the practical knowledge of, and schooling enough in, to manipulate these varied forms the inscriptions speak of, and that too in a manner exactly the same as the architects in the native lands of those forms would do;[6] and, 4) whether or not they interpreted these forms differently to the original ones from the standpoint of style, if still dutifully following the formal principles which lay at their root.

The answers to these questions must come from the inscriptions themselves: apparently, they do not; or that is what at first sight seems. If we examine the content and together with it the context in which these terms figure in the inscriptions, the forenoted observation will seem admissible.

The text of the Hoḷal inscription,—the latter is in old Kannaḍa,—runs as follows:[7]

Svasti samasta Śivapāda-śekhara
Kaliyuga-Viśvakarmma causaṣṭhi-kaḷā
-vidde(dye)-pravīṇa causaṣṭhi-prāsāda-
viśārada Nāgara-Kaḷiṅga-Drāviḷa-vēsara-
Caturjjāti-prāsāda-vinirmmita-sūtradhāri
Sōgeya Padōjara chātra Bammōjanu
Bō[orcō]kōjana putranu Śrīkāra-nāma
Kambhaṁgaḷa māḍidan-oṁd
Oṁdakkey-aḷaṁ-hāra-sahita etc., etc.

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The inscription purports to say that one *sūtradhāri*, architect, by name Bammōja —pupil of Padōja who was verily a Viśvakarmā[8] of the prevailing Kali-Age,[9] a master of sixty-four arts (crafts and sciences), an expert on building the sixty-four varieties of *prāsadas*, sacred buildings, and the one who (had built? could build?) the *caturjāti*, that is, four classes of temples [namely] Nāgara, Kaḷiṅga (Kāliṅga), Drāvila (i.e. Drāviḍa) and Vesara—carved the four Śrīkāra type of pillars, etc., etc.

The part of inscription which intends to attribute the knowledge of (construction of) the four different temple forms to the sculptor Padōja—whose pupil Bammōja carved the four Śrīkāra pillars in the Hoḷal temple—is important inasmuch as it reveals that in the Karṇāṭa country the architects were wise (in the late twelfth century at the very least) on the existence as well as the actual manipulation of the four principal, traditional, medieval Indian temple forms. Beyond this the inscription indicates nothing: No clue does it provide on the identification or nature of the forms proper.

The Kupputūr inscription of the Koṭīśvara temple is, on the other hand and indeed, a little more eloquent though it gives no particulars on the designing architect of the temple. The relevant passage, again in old Kannaḍa, may be quoted here, to be followed by its meaning in English:[10]

(Kaiḷāsā)driya Viśvakaramaṇe bhavaṅg end-oldu
sad-bhaktiyoḷ bhadradiṁ kaṇḍarisiṭṭan-embineg-
aneka Drāviḍaṁ Bhūmijaṁ piriduṁ Nāgaraṁ-emba
bahuvidhada bhadrōpētadiṁ kaṅge varadiṛe
Koṭīśa-bhavālayaṁ su-lalitaṁ saumayaṁ
karaṁ sauṣṭhavaṁ:

"[Within this village of Kuppaṭūr] was built, as if by Viśvakarma himself, out of sublime devotion for the Lord of the Kailāsa mountain, the elegant, equipoised and shapely temple of Koṭīśa-Bhava, freely ornamented with Drāviḍa, Bhūmija and Nāgara, and, with *bhadra*-offsets manipulated in many ways."[11]

The important part of the inscription is the notice that the temple was *freely ornamented with Drāviḍa, Bhūmija and Nāgara.* What does, then, this phrase mean? Here, undoubtedly and unlike Hoḷal inscription, is a clue hinted inasmuch as the forms

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concerned are said to have been *used for decorating* the temple. But in what manner was this decoration done and what shapes are implied by the terms Nāgara, Drāviḍa and Bhūmija in the present context,—whose meaning otherwise we now know from the *vāstu* works,—are the questions not answered by the inscription. The answer must, nevertheless, be somewhere written "on" or "in" the building itself. The guiding clue, for certain, suggests that the *temple decoration* is in some way involved and therein may lie the solution to the problem.

The examination of the temple's exterior does reveal a rather peculiar, and we may add, very significant feature in the ornamentation scheme, particularly of the walls. Here one notices the pilaster-framed sham niches, crowned by a single (and what clearly seems) miniature model of a temple superstructure, one example often differing from the other (fig. 1). Not only that: the *salilāntara*-recesses, too, show,—on a smaller scale though,—the existence of *kūṭa* or superstructural replicas placed over a *stambhikā*, colonnet, carved under a sort of a shallow canopy of *makaratoraṇa*. Here, then, do we perceive what is intended to be conveyed in the inscription. Applied on the south-west bifacial *karṇa* (corner) of the *vimāna* (main temple) of this Koṭināṭha temple, is noticeable,—on the west face—, the model of a Nāgara (Śekharī)[12] *śikhara*, atop the pilastered decorative niche (*cf.* figs. 13 and 19). Elsewhere on the temple wall are seen the Drāviḍa *kūṭas* either over the niches on the offsets or over the column-motif under the *toraṇa* wherever recesses are introduced in between the wall-projections. The Bhūmija type, however, is not traceable, either because it is hidden under or disfigured by plaster-coating, or because the inscription includes 'Bhūmija' only as a manner of conventional formula of temple-forms, or, perhaps, the carvers forgot to introduce it in the scheme. But if it is untraceable at Kuppattūr, it is, for certain, present on one other contemporaneous building, the Śānteśvara (*anc.* Śāvanteśvara) temple at Tillevalli founded in 1238, the village situated some sixteen miles east of Kuppatūr.[13] In this instance (fig. 5) we notice the Bhūmija form carved on the west face while the Nāgara is seen on the southern one.

But Kuppatūr and the Tillevalli are not the only examples showing decoration of temple-models on its walls. Nor were they the first instances illustrative of this feature. One may notice them, for example, on a still earlier temple, the Tārakeśvara at Haṅgal of the later Kadamba period and dated to *ca.* 1180 or slightly earlier (fig. 2). There, on *vimāna*'s south wall, is a clear depiction of the Nāgara and the Drāviḍa form placed in juxtaposition in the *salilāntara* and separated by a wall-pilaster (fig. 4), and, on the

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east wall, of the Drāviḍa and the Bhūmija,—each over a *stambhikā*—, and also the Nāgara, the latter over a *karṇa*-niche (fig. 3). Earlier still, one may notice them on the walls of the Siddheśvara at Hāveri (*ca.* 1068: fig. 6); here the Drāviḍa and the Nāgara forms occur side by side. Similarly one finds them on the contemporaneous triple shrine of Lakṣmīliṅgeśvara at Lakṣmeśvara (fig. 7), of the period of Cāḷukya emperor Āhavamalla Someśvara I and datable to around the sixties of the eleventh century. Examples can be multiplied, but we may reserve them for the discussion concerning history, place of origin and other details of the convention of this mode of decoration. As an end-word to this observation, we may note that besides the upper Karṇāṭa i.e. Kuntala-deśa proper, where the temples founded under the hegemony of the Cāḷukyas and some of their feudatories such as the Kadambas of Haṅgal show this feature, the lower Karṇāṭa, governed since late eleventh century by the Hoysaḷas of Dorasamudram, possesses temples that too show this feature, in a limited degree though, but otherwise definitive in occurrence. The *vimāna*-walls of the Keśava temple at Maraḷe (1130) of the period of Hoysaḷa Viṣṇuvardhana show the Nāgara, the Drāviḍa and the Vesara forms in juxtaposition (fig. 16). They are also encountered, to give another random example, on the Brahmeśvara temple at Kikkeri (1171). The sanctuary walls here show Vesara, the Drāviḍa and the Nāgara forms (fig. 8) and at other place also the Bhūmija, done in between the two varieties of the Drāviḍa form (fig. 9).

There are other situations, much less frequent to meet with though, where the shrine-models are noticeable. One encounters them, for example, over the *vedībandha,* podium, below the *jaṅghā* part of the wall of the Someśvara temple at Gadag (*ca.* mid 12th century),[14] or on the face of the *āsanapaṭṭaka*, seat, over the *vedikā*, dado, of the great *raṅgamaṇḍapa*, theatrical hall, of the Trikūṭeśvara temple at Gadag (*ca.* 1010) which is one of the earlier buildings of the period of the Cāḷukyas of Kalyāṇa (*cf.* fig. 12). Here, in a row over the *āsanapaṭṭa*'s face, one may notice depictions of the Drāviḍa, the Kāliṅga(?),[15] the Nāgara (Latina variety), and what may perhaps be intended to be one other version of the Kāliṅga type of superstructure. Then there are instances of the occurrence on pillars where the basal cubical part bears decoration of the superstructure-models, particularly the Nāgara and the Drāviḍa variety as in the Cāḷukyan temple of Keśava at Huvināhaḍagali (1090 : fig. 14) and in the closed hall of the Tripurāntakeśvara temple at Bālāgāmve (1070: fig. 15).* And finally miniature shrines occur besides the stairway of a *jagatī*, terrace, or *adhiṣṭhāna* or *mahāpīṭha* of some Hoysaḷa buildings, such as for example the Canna-Keśava at Belūr (1117: *cf.* fig. 39), the Śiva temple at Hāranahalli (fig. 40) and a few others.[16]

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But more important from the standpoint of clarity and detail just as more prolific in incidence are those applied on temple's *jaṅghā*, wall proper, and to these mostly we shall turn, again and again, in our discussion.

We may now take up the problem of the origin of this decoration. Decoration such as of pilastered sham-niches crowned by superstructural models is practically unknown in the Lower Drāviḍa-deśa of the days before the Vijayanagar and Nāyaka kings and then too it seems to have appeared under the influence of the architectural concepts of Karṇāṭa-deśa. Hence Tamiḻnāḍu is at once ruled out as the place of origin of this conception. Some region, it is not unlikely, then, inside the Karṇāṭa country itself, may possibly indicate the guide-line. There is, in fact, a small but significant piece of evidence, in the 'shrine-niches' applied on the front wall of the inner sanctum of the famous Durgā temple at Aihole (*ca.* 2nd quarter of the 7th century), probably a foundation of the late years of the emperor Pulkeśin II of the house of the Cāḷukyas of Bādāmi, or may be a little later than his times (not illustrated). Not enough evidence comes for this convention from the side of Rāṣṭrakūṭas who seized power from the Cāḷukyas in the middle of the eighth century. In the Gaṅgavāḍi region of the Gaṅgas, —the latter being one other Karṇāṭa dynasty—, the architecture followed in general the patterns and spirit of the architecture of the Lower Drāviḍa-deśa. But in the Noḷambavāḍi of the Noḷamba-Pallavas, a region above and east of Gaṅgavāḍi and located between Kuntala proper and the Āndhradeśa, we meet the first evidence of the application on walls of niches with shrine-head crowns as at the Aruṇācaleśvara temple at Nandi and the Lakṣmaṇeśvara temple at Avani,[17] datable as they are to about mid ninth and the second quarter of the tenth century. When the later Cāḷukyas took over from the last Rāṣṭrakūṭa sovereign, that was in or slightly before 977, the temples that were next built in their typical idiom adopt this feature, as at the Kalideva temple at Bāgli of the date around 987. Then on, this feature is observable on many Cāḷukyan buildings, early or late.†

The earlier Cāḷukyan buildings upto *ca.* 1000 show only one shrine-form, notably the Drāviḍa for the models; for example at Bāgli (fig. 22) or, a little later, the temples at Sūḍi, and at Bādāmi of this early phase of the later Cāḷukyan buildings.[18] A few relatively later temples, too, seem to continue this practice.[19] But side by side with the older practice of depicting only Drāviḍa form, a new ground in depiction was already broken, that was soon after 1000, when on most Cāḷukyan temple-walls, an assortment of temple-forms other than and over and above the Drāviḍa began to be employed.

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We have the first and the clearest evidence of this feature at the famous Kāśiviśveśvara temple at Lakkuṇḍi (*anc.* Lokkiguṇḍi) whose date could be around 1010;[20] here, on the shrine walls, are seen Nāgara and the Bhūmija forms beside the indigenous Drāviḍa.[21] The convention seems to have gained popularity in the period of the Cāḷukya emperor Āhavamalla Someśvara I (1142-1168) and his successors, and was followed with no less fervour in the princedom of the Kadambas. The practice seems to have continued even after the disappearance of Cāḷukyas and the eclipse of Kadambas, for some of the main features of the Kadamba idiom lingered on in the period of Yādava occupation and the hasty shifts of boundaries between the Yādavas and the Hoysaḷas during their struggles for the capture of the Kuntaladeśa of the Cāḷukyas. The Hoysaḷa architects, too, from the time of their oldest ornate buildings such as at Belūr (1117) and Maraḷe (1130) of the period of Viṣṇuvardhana, adopted this convention,[22] though in a few cases such as the Lakṣmīdevī temple at Doddagaḍḍavalli (1112), the typical Nāgara and the Bhūmija forms one misses, a variety of Drāviḍian forms are there in evidence though. The fashion seems to have reached the neighbouring Āndhra country where a variant style of architecture originating as a result of the symbiosis of Karṇāṭan and Āndhran elements was developed or rather perfected under the Kākatīyas of Varaṅgal. The forms one may notice there are exclusively Drāviḍian in the earlier instances, and in the next phase highly schematized Nāgara or Bhūmija, almost beyond recognition, have seemingly been employed.[23]

We may next turn to the study of the individual formal types from the Karṇāṭa temples and try to figure out the intentions of the architects and their understanding and consequent interpretation of these forms.

NĀGARA

The typical Northern Indian temple with curvilinear *śikhara*-spire topped by *āmalasāraka* (myrobalan) has been known as *Nāgara*. The rudimentary beginnings of Nāgara *śikhara* may be from around the late Kuṣāṇa period and progressing through the Gupta, it attained its recognizable form, still archaic though, in the sixth century. Then on, it began to develop till it attained the zenith of perfection in the tenth century. The first to come was a single spire form, known in the *vāstuśāstra* as Lati or, more frequently, Latina, from about the dawn of the eleventh century. This was the earlier form of the Nāgara. From it and from about the seventh century, a multi-spired—Śekharī—variety was evolved and this form, from the eleventh century onwards pushed

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the former in the background. The medieval Northern Indian works style this multi-spired variety as *Nāgara*, though Nāgara in its comprehensive sense must include both Latina as well as the Śekharī forms. The terms Latina, Śekharī as well as the Nāgara, in the present state of knowledge, seem to be not older than the tenth century: How the builders of the Northern Indian temples between the sixth and the tenth century termed Latina is still unknown.[24] When, in the heyday of medieval architecture in Western India, the Śekharī became an absolutely dominant form, to the builders as well as the writers of the *vāstu* codes, that form became supreme in importance and the term Nāgara was accorded to that variety, calling as they did the older mono-spire form 'Latina' and regarded it a separate form, not realizing or recognizing or commenting upon the generic relationship between the two. As a symbol apparently of the greatness as well as superiority of Northern Indian over the rest of the forms, it always tended to head, even when it was the last to evolve, the traditional lists of temple forms recognized in the *vāstu* books.[25]

The Nāgara form, in Northern sense, has been defined in two works, the *Aparājitaṭṛcchā*—a Western Indian manual on the Māru-Gurjara architecture, of about the third quarter of the twelfth century—and the *Kāmikāgama*, a south Indian Śaivaite *āgamic* work of about the same period. The former work thus defines the Nāgara form: "The Nāgara-*jāti* is that, which, in its elevation possesses (and hence is formed by the disciplined application of) the *aṇḍakas* (spirelets) of varied specifications classable into *śṛṅgas* (aediculae of the Latina-*śikhara*), *uraḥśṛṅgas* or *aṅgas* (leaning half-*śikharas*), and the *pratyaṅgas* (quarter *śṛṅgas* flanking the *tamaṅgas* (inner cavity?) of the highest *uraḥśṛṅgas*): it possesses *rathikās* (framed niches) over the *bhadra* (central offset), the *rekhā* (curvature) above the *garbhagṛha*, the *śukanāsa*-antefix to the fronton, and finally the *āmalasāraka* (myrobalan) with a crowning *kalaśa* (pot-finial).[26]

The *Kāmikāgama*'s conception of the Nāgara type embraces the entire structure, from the base to the finial. We shall select only that part which concerns with the superstructure. In that regard the *āgama* avers that depending on the rhythm of the plan selected, the *aṅgas* and the superstructural construction follow. It may in cases have *uha-pratyuha*(?) . . . . and . . . . the *muṇḍa* (cupola). It may be with, or born of, *karmas* (spirelets) and a circular *āmalasāraka* (to top the overall superstructure). It will have *śukanāsikā* on the front as well as (the back) and the profiles.[27]

The Nāgara of the *Aparājitaṭṛcchā*'s sensing is for certain the Śekharī type

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prevailing extensively in Western India in the Medieval period. The Nāgara form envisaged by the *Kāmikāgama* apparently is a sort of Orissan temple, covering its Latina or quasi-Latina as well as its derivative, the Śekharī variety. In defining the Nāgara form, the *āgama* uses some of the typical Northern terms with a clear understanding of them, just as it refers to the typical features of the plan and elevation of the building.[28]

As against these definitions, the temple builders and *vāstu* writers in Tamiḻnāḍ and Kerala thought of the Nāgara form in different terms and conceived it in a sense very different from what was understood in North. The *Kāmikāgama*, too, at other place, defines Nāgara in this Southern understanding. The Southern definition of Nāgara is applicable only to a building in Drāviḍian style and details, where neither the *śṛṅgas*, *uraḥśṛṅgas* and *āmalasāraka* nor does the *śukanāsa* figure.†† What the Southern writers had in mind by 'Nāgara' is a building square from the plinth to the finial. The Nāgara temple in North, though square on plan, is round from *grīvā* (neck) onwards, in some rare instances,—the Latina variety especially,—it is also known to be basically circular[29] and *aṣṭakarṇa*.[30] Hence the Southern definition of the term Nāgara does not apply to the Northern temples. What the South Indian writers understood by 'Nāgara' is a square temple or at least the building with superstructure which has square *śikhara* (cupola) and *stūpī* (finial) also square. This will be clear from the following citations:

The *Svāyambhuvāgama*:

sthupy=antaṁ caturaśraṁ syān=Nāgaraṁ sam=udāhṛtaṁ ।

50/14

"The building which is square upto the *stūpī* is Nāgara."

The *Kāraṇāgama* (*Pūrva*):

Bhaum=ādi sthupī-paryantaṁ yugāśraṁ Nāgaraṁ bhavet ॥

Kriyāpāda 7/116

"The building which is square from the base to the stūpī is Nāgara."

The *Ajitāgama*:

Bhaum=ādi stūpī-paryantaṁ Nāgaraṁ caturaśrakam ।

Kriyāpāda 12/67

"The Nāgara is square from the base to the stūpī."

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The *Suprebhedāgama*:

sarvaṁ vai caturaśraṁ yat-prāsādaṁ Nāgaraṁ tvidam ॥

Kriyāpāda 30/42

"The prāsāda (temple) having all the limbs that are square (on plan) is Nāgara."

The *Dīptāgama*:

upān=ādi stūpi paryantaṁ yugāśraṁ Nāgaraṁ bhavet ॥

7/13

"If the building is square from the *upāna* (sub-plinth) to the *stūpī*, it is Nāgara."*

The *Marīci-saṁhitā*:

. . . harmya-rūpaṁ khur=ādi-stūpik=āntaṁ
caturaśraṁ Nāgaraṁ . . .

—Paṭala 7

"The *harmya*'s form, if square from the *khura* (sub-plinth) to the *stūpī*, it is Nāgara."

The *Pādma-saṁhitā*:

Ā-stūpī-karṇa=mārabhya caturaśraṁ prakalpayet ।
dhām=āyatāśra=mathavā Nāgaraṁ tad=udāhṛtam ॥

9/1-2

"The *dhāma* (temple) which is square from the *karṇa* (sub-plinth) upto the *stūpī*, or the lower building—(save the upper members)[31]—is oblong, is Nāgara."

The *Jina-saṁhitā*:

Caturaśraṁ śiro yāsmin dhāma tan-Nāgar=āhṛhyam ।

32/11

"The building which has a square *śikhara* is Nāgara."

The *Mayamata*:

Sthup=yantaṁ caturaśraṁ yan-Nāgaraṁ parikīrtitam ॥

19/37

"The (temple) which is square upto the *stūpī* is Nāgara."

The *Kaṭakabhūṣaṇa*:

Mūl=ādyā śikharaṁ yugāśra-racitaṁ gehaṁ smṛtaṁ Nāgaram ।

Unnumbered

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"The sacred building, if made square from the base to the *śikhara*, it is Nāgara."†

The *Īśānaśivagurudevapaddhati*:

caturaśraṁ v=āyatāśraṁ Nāgaraṁ tat pracakṣate ॥

30.42

"Square or oblong temple is Nāgara."

The *Kāśyapaśilpa*:

Vedāśraṁ śīrṣaṁ kaṇṭhaṁ syāt=śālākāra=math=āpi vā ।
Nāgaraṁ bhavanaṁ khyātaṁ tad=tad=deśe prakalpitam ॥

25.27

"The temple having square *kaṇṭha* (neck) and *śira* (=*śikhara*) or a *śālākāra* (wagon-vault) one,[32] is Nāgara . . . etc."

The *Mānasāra*:

Caturaśr=ākṛti yat-tu Nāgaraṁ tat prakīrtitam ।

18.93

"The building which is square is Nāgara."

Did the architects in Karṇāṭadeśa interpret the term Nāgara as did the Tamiḷians? The answer is *no*. The square temple with the square *śikhara*,—which is in essence the Southern style *vimāna*—, though depicted on Karṇāṭa temple walls, is not to be taken Nāgara. If we did, the question still remains as to what did they call the Northern forms portrayed side by side with the Southern ones, which are definitely known as Nāgara in Northern works. The Southern texts, excepting the *Kāmikāgama*, show no knowledge of the Northern temple types.[33] Again, what the South Indian works call "Drāviḍa" are forms absent in the formal motifs decorating the Karṇāṭa temple walls.[34] The inescapable conclusion, then, is that the Northern Indian temple forms seen on the Karṇāṭan *vimānas* are Nāgara from the viewpoint of the Karṇāṭa builders.

Now to the examples: The earliest are those found on the Kāśiviśveśvara temple at Lakkuṇḍi and a shrine contemporary with it in Gadag, namely, the Sūrya temple in the Trikūṭēśvara group (*ca.* 1010). I illustrate here the one from Gadag (fig. 18). It is over the *bhadrakhattaka* (framed niche) on the south wall, canopied by a deep *śūrasena* (tri-foil *caitya* arch). The temple has three *śṛṅgas* in the *paṅkti* (row), four *uraḥ-śṛṅgas* (half leaning spires) and the *mūlaśṛṅga* (main spire) making a total of 17 *aṇḍakas*,

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somewhat answering the description of the *prāsāda* Nandiśāla (*var.* Nandaśāli) of the Kesarī series mentioned in the *Samarāṅgaṇasūtradhāra*, the *Vāstuvidyā* of Viśvakarmā and the *Aparājitapṛcchā*.[34a] The interpretation of details is albeit artist's own, and not to be found, except in some generalities, in the native home of this form. The *caitya*-dormer element going in the *jāla*-tracery over the *śikhara* is purely Cāḷukyan.

The next instance is from the east wall of the west-facing temple of Siddheśvara at Hāveri (*ca.* 1067; fig. 6). The *śikhara* is *pañcāṇḍaka*, having the *mūlaśṛṅga* and four *śṛṅgas* at the base. This is the type Kesarī of the fore-noted *vāstuśāstras*.[35] The *jāla* and other details are left out in this instance but the *mūlaśṛṅga*'s *rekhā* is very shapely and the overall appearance comes closer to the Western Indian conception.

Then there is an instance of a *navāṇḍaka* type, having four *śṛṅgas*, four *uraḥśṛṅgas* and the *mūlaśṛṅga*, a form akin to *prāsāda* Sarvatobhadra of the afore-mentioned Kesarī series: It is encountered on the Lakṣmīliṅgeśvara temple at Lakṣmeśvara (*ca.* 1060; *cf.* fig. 7).

And next we may notice the two examples from the *vimāna* of the Tārakeśvara temple at Haṅgal, a Kadamba foundation of about 1180 as earlier mentioned. The first one is from the *vimāna's* south wall (*cf.* fig. 4). It is indeed an impressive model, rather faithful of the *śikhara* of the Nandīśa-*prāsāda* of the Kesarī series, having 16 *śṛṅgas*, 4 *uraḥśṛṅgas* and the *mūlaśṛṅga*, totalling to 21 *aṇḍakas*. The next one, as seen in fig. 3, is on the *vimāna's* east wall, right side of the vestibule,—representing an almost complete Nāgara shrine with walls shown. It is a model of a rather large, elaborate and ambitious temple having *karṇa* (corner), *pratikarṇa* (counter-corner), *pratibhadra* (companion of the *bhadra*) and *bhadra* (central offset) with *upabhadra* projections. The *aṇḍakas* in the *śikhara* are 61, made up by 12 x 4 = 48 *śṛṅgas*, 3 x 4 = 12 *uraḥśṛṅgas* and finally added to the last is the *mūlaśṛṅga*.

While the model apparently has a strong semblance to the Western Indian Śekharī temple, it differs in two respects from the Western Indian actuality: First, the inclusion of *pratibhadra* instead of the *nandikā* in the *aṅgas*;[36] second, the introduction of the fourth row for the *śṛṅgas*; both these are features of the fifteenth century temples rather than of the Solaṅkī period in Western India. The form may be of Mālava or Seüṇadeśa conception.[37]

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We may now consider the Nāgara form seen on the walls of the Koṭināṭha temple at Kuppatūr, our starting point of discussion (*cf.* figs. 13 and 19). It is rather a curious model, done by a sculptor whose familiarity with the Nāgara form does not seem very close. The introduction of vine designs in lieu of the *jāla* on the faces of the *śṛṅgas* and *uraḥśṛṅgas* as well as on the *pratirathas* of the *mūlaśṛṅgas* and the straight batter of them all may be the results of carver's fancy but are features rather unpleasant. The *grāsamukha* atop the *madhyālatā* (in the *grīvā*) is a feature seen in the Bhūmija temples of Mālava and Seüṇadeśa.

But the model of Nāgara temple shown on the *karṇa* (south wall) of the Śānteśvara temple at Tillevalli (1238; *cf.* fig. 5) indeed shows a balanced shape displaying as it does the correct *rekhā* and the right proportions—mutual and total—in the overall organization of the form.

5871

While Cāḷukyan artists on the whole showed grasp of the Nāgara form (they mostly used the Śekharī type), those in the Hoysaḷa-land had only the vaguest idea about what the Nāgara form looked like. This we can clearly see from the representation of a Nāgara *śikhara* on the Malleśvara temple at Kikkeri where the *uraḥśṛṅga* is, curiously, topped by a Drāviḍa *śikhara* and the *mūlaśṛṅga*'s *veṇukośa* is replaced by a decorative band of *vyālas* (*cf.* fig. 8). The batter, too, is austere and much too straight.

That the Kuntala architects actually indulged in building Nāgara temples is proven by an example, single though, of the shrine of Gaṇapati in proximity of the Tārakeśvara temple at Haṅgal (*cf.* fig. 20). The wall mouldings, but also the details of its Śekharī *śikhara*, such as for example the absence of true *veṇukośa*, the typical *jāla* and the *grāsamukha*-masks in the *grīvā* of the *uraḥśṛṅgas* show affinity with the Mālava and Seüṇadeśa rather than Gujarāt, which was the country par excellence of the Śekharī form in the Medieval period. True, Mālava's own preference was for the Bhūmija type, but rare instances of Nāgara temples are also found, such as the Vaidyanātha temple at Badnāvar (*cf.* fig. 21), which is an evidence that the Mālava artists did turn to the Nāgara form when they needed. Another point of nearness is instanced by the *karṇaprāsādas* of the Goṇḍeśvara temple at Sinnar in the country of the Seüṇas *alias* Yādavas. Seüṇadeśa was the territory from which strong beams of stylistic influences were often directed toward Kuntaladeśa and their impact was felt and reflected at some places and in certain decades in the medieval Karṇāṭa.

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DRĀVIḌA

The Drāviḍa, as understood in the works of Northern India, is the form characteristical as well as national of the Drāviḍa country, which, in the narrower sense of the term, is the land of the Tamiḷas and in its more comprehensive sense it includes Āndhra, Karṇāṭadeśa and Kerala, in short, the total South being the area of Drāviḍian culture, art and architecture.

While Northern works such as the *Samarāṅgaṇasūtradhāra* and the *Aparājitapṛcchā* deal with the Drāviḍa class of temples, their standpoint and the terminology they use (more particularly in case of the latter work) are somewhat Northern in outlook, though they do seem to know and make distinction between the two forms.[33] It is then the Southern works to which we must look forward for the clearer and more pointed definition of the Drāviḍa-*jāti*.

The *Kāmikāgama* is the only one among the Southern works to comment on the Drāviḍa form in a way more or less similar to what Northerners view the southern temple. The *āgama* places the Drāviḍa building in *ṣaḍavarga jāti*, thus having the six major components, namely, the *adhiṣṭhāna* (stylobate), *pāda* (pilastered wall), *prastara* (entablature), *grīvā* (neck), *śikhara* (cupola) and the *stūpī* (pinnacle): of these the last three together constitute the superstructure. As against this "form-style" definition, the rest of the known Drāviḍian works voice a different view, one which makes Drāviḍa as a temple octagonal from the base to the finial or at least for its superstructural components. Let us notice the definitions stated in original, with the translation:

The *Svāyambhuvāgama*:

Kaṇṭho-prabhṛtya-ś=āṣṭāśraṁ prāsādaṁ Drāviḍaṁ bhavet ।

50/15

"The *prāsāda* that is octagonal from the *kaṇṭha* (neck) onward up, is Drāviḍa."

The *Kāraṇāgama*:

Vedī prabhṛti c=āṣṭāśraṁ Drāviḍaṁ c=eti kīrtitam ।

Kriyāpāda 7/116

"(The building) which is octagonal from *vedī* (=pedestal of the *grīvā*) upwards is Drāviḍa."

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The *Ajitāgama*:

Kaṇṭhāt-prabhṛti c=āṣṭāśraṁ Drāviḍaṁ parikīrtita ॥

Kriyāpāda 12/67

"(The building) which is octagonal from the *kaṇṭha* onwards is Drāviḍa."

The *Suprabhedāgama*:

Grīv=āmārābhya c=āṣṭāśraṁ vimānaṁ Drāviḍ=ākhyākam ।

Kriyāpāda 30/42

"The *vimāna* (temple) which is octagonal from *grīvā* on is called Drāviḍa."

The *Dīptāgama*:

caturaśr=āyataṁ c=aiva aṣṭāśraṁ vā viśeṣataḥ ।
prāsādaṁ Drāviḍaṁ vidyād . . . etc.

7/14

"Square, oblong, but more particularly octagonal (from the sub-plinth to the pinnacle), is Drāviḍa . . . etc."

The *Marīci-saṁhitā*:

. . . tath=aiva ca s=vaśra-śikhara-grīvaṁ Drāvilaṁ syāt ॥

Paṭala 7

"And the one that has an octagonal *grīvā* and *śikhara* is Drāvila (=Drāviḍa)."

The *Pādma-saṁhitā*:

Vas=vaśra=māyataṁ dhiṣṇya ṣaḍaśr=mathav=āyatam ॥
Uktaṁ tat Drāviḍa etc. . . .

9.2-3

"The *dhiṣṇya* (building) which is octagonal, oblong, hexagonal (or bi-hexagonal ?)[39] is called Drāviḍa . . . "

The *Kāmikāgama*:

Aṣṭāśraṁ ṣaḍaśraṁ ca tat=tad=āyāma=meva ca ।
saudhaṁ Drāviḍa=mit=yuktaṁ . . . etc.

Kriyāpāda 51/95

"The octagonal, the hexagonal are the configurations in which a Drāviḍa *saudha* (i.e. Drāviḍa building) can be built."

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The *Jina saṁhitā*:

Drāvilaṁ tad=bhave=daya=sya śikharaṁ Vasu-koṭikam ॥
32/11

"The Drāvila (Drāviḍa) is the one having eight facets."

The *Mayamata*:

Aṣṭāśraṁ ca ṣaḍaśraṁ ca tat=tad=āyāma=meva ca ।
saudhaṁ Drāviḍa=mityuktaṁ . . . etc.
19/36

"The octagonal or hexagonal are the forms in which the Drāviḍa building is built . . . etc." (The *Kāmikāgama*, among other things, has borrowed this verse from the *Mayamata*.)

Also:

Grīvāt prabhṛti Vaśvaśraṁ vimānaṁ Drāmiḷaṁ bhavet ।
19/38

"The *vimāna* that is otagonal from *grīvā* is Drāmiḷa (=Drāviḍa)."

The *Kaṭakabhūṣaṇa*:

Griv=ādyā śikharaṁ kriyaṁ saḍ=orugāśra=d=ditaṁ Drāviḍam ।
(Unnumbered)

"The building that is hexagonal or octagonal from its *grīvā* and *śikhara* is Drāviḍa."*

The *Īśānaśivagurudevapaddhati*:

Ṣaḍaśraṁ v=ātha=vā='ṣṭāśraṁ samaṁ vā dīrgha=meva vā ।
Drāvilaṁ saudha=muddiṣṭaṁ vedāśraṁ vā gal=ād=adhaḥ ॥
Kaṇṭh=ād=upari c=āṣṭaśraṁ tad=api Drāvilaṁ smṛtam ।
Uttarārdha 30/43-44

"The hexagonal or octagonal, symmetrical or oblong, is the Drāviḍa building; that which is square below the *gala* (neck) and octagonal above the *kaṇṭha* (neck) is also Drāviḍa."

The *Kāśyapaśilpa*:

Vasvāśraṁ vedik=opetaṁ maṇḍalaṁ śīrṣakaṁ galam ॥
Vasvāśraṁ vā śiraḥ kaṇṭhaṁ yugāśraṁ vā prakalpayet ।

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eta=c=ca Drāviḍaṁ khyātaṁ homa=ādya-kumbhal=āntaram ॥
Vasvāśraṁ vā ṣaḍaśraṁ vā ta=c=ca Drāviḍa=muccayate ।
evaṁ trividhaṁ nityaṁ tu proccyate Drāviḍālayam ॥

25/38-40

"If the *vedikā* is octagonal and the *śīrṣaka* (=*śikhara*) and the *gala* (neck) round, or, if the *śira* (=*śikhara*) is octagonal and the *kaṇṭha* (neck) is square, it is known as Drāviḍa; (also) that which is octagonal or hexagonal from the *homa* (plinth) to the *kumbhala* (pot-finial) is Drāviḍa: In these three ways the Drāviḍālaya is constructed."

The *Mānasāra*:

Mūl=āgrāt-stūpi-paryantaṁ [c=] āṣṭāśrakaṁ vā ṣaḍaśrakam ।
tad=agraṁ c=āyataṁ vāpi grīva=sy=ādho yugāśrakam ॥
Pūrvava=c=c=ordhvadeśaṁ syād=Drāviḍaṁ parikīrtitam ।

18/49-50

"That which is octagonal or hexagonal from *mūla* (base) to the *stūpī* (pinnacle), that which is oblong atop, or otherwise square below the *grīvā* and the upper parts remaining in the same shape as said before, is Drāviḍa."

5871

The general consensus of the Southern works regards temples with octagonal neck and cupola as Drāviḍa; the definitions in later texts are extended to cover also those instances where only the cupola is octagonal and to such buildings which are octagonal or hexagonal from the base to the finial. (Why *Kāmikāgama*, which earlier defines Nāgara and Drāviḍa from the viewpoint analogous to that of Northern India, joins at other place with the chorus of the South Indian works mystifies for the moment; but the point why the *āgama* did so will be clear in the discussion to follow.)

Turning now to Karṇāṭa temples, no models of Southern shrines showing octagonal *śikhara* and *grīvā* or octagonal or hexagonal from base to the pinnacle are encountered. The carvers do not understand Nāgara, but also Drāviḍa, in the manner Southern writers do. To Karṇāṭa architects, as the evidence of the shrine-models clearly show, Drāviḍa implied the *Drāviḍian temple* which possesses, among other characteristic features, the cupola-formed *śikhara* as opposed to the Nāgara temple with curvilinear *śikhara* crowned by the *āmalasāraka*.

Now to the actualities: A good example of the Drāviḍa superstructural form is

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afforded by one of those carved on the walls of the Kalideva temple at Bāgli (*ca.* 987; *cf.* fig. 22). It represents an *ekatala* (one-storey) temple with a rather shorter *grīvā* but otherwise answering well to the Drāviḍa type as was practised in Karṇāṭadeśa in that age and slightly earlier, in the later phase of the Rāṣṭrakūṭa period. A generation later one may notice it in the assembly of forms depicted on the Kāśiviśveśvara temple at Lakkuṇḍi (*cf.* fig. 23). The crowning *śikhara* in this instance seems *śālā* and the detail such as of the *vyālamālā* is Cāḷukyan rather than Tamiḻian. A very faithful representation of *dvi-tala* (two-storied) Drāviḍa-vimāna-superstructure occurs on the wall of the Kalleśvara temple at Huvināhaḍagali (in or before 1071), which shows a Cāḷukyan temple still preserving its Drāviḍian aspect to some degree. The square *śikhara* has a central *bhadra*-proliferation, a feature so typical of most Cāḷukyan *śikharas* of the early phase and itself being a logical descendant of the Rāṣṭrakūṭa antecedents, rather rare though, like the Saṅgameśvara temple near Pāpanāsi (*ca.* late 8th century) and the Jaina temple at Lakkuṇḍi (*ca.* late 9th century). A Hoysaḷa version of a dvitala-Drāviḍa-vimāna-superstructure one may notice on the Canna-Keśava temple at Maraḷe (1130). For the sake of comparison, I include here an example of a Drāviḍa temple of the Southern country, the famous Muvarkovil in Koḍumbāḷūr, a temple in Cōḷanāḍu style and Irukuveḷ idiom, founded in about 880 by Bhūti Vikramakeśari of Konāḍu (*cf.* fig. 25).

BHŪMIJA

The Bhūmija is the form which, if not originated, at least perfected and very favoured in the Mālava country; it was also adopted and widely employed in the adjoining territory of the Yādavas of Seüṇadeśa who were, in their early stages, vassals now of the Paramāras of Mālava, and now of the Cāḷukyas of Kalyāṇī.

The form is entirely unknown in Tamiḻnāḍu and the *vāstu* works of that region,—*Kāmikāgama* included—, likewise do not have to say anything about this form. The Bhūmija form has been adequately defined in the *Aparājitapṛcchā* and the particulars on Bhūmija temples given in the *Samarāṅgaṇasūtradhāra* leave no doubt about its identification. Accordingly, a Bhūmija *śikhara* consists of storied arrangement of (Latina shaped) *kūṭas* or *śṛṅgas* placed over miniature *stambhas*, arranged in rows, creating an illusion of vertically thrown necklaces of gigantic beads (*śṛṅgāṇāṁ mālikā kramaḥ*). There is no *veṇukośa* of the Nāgara form but the *madhyālatā* receives a strong central emphasis in the shape of the *mālā*. The *śukanāsa* invariably has a *trivalli śūrasena*-front and the *mālā* has at its root a *śūrasena* made of a single *caitya*-dormer. The crowning

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member is the *āmalasāraka* of a peculiar non-Nāgara kind, where its serration follows the plan of the *śikhara*.[40] The *candrikā* (moon-cap) which tops the *āmalasāraka* and comes under the *kalaśa*-finial in Latina and Śekharī temples, is here replaced by *padmacchatra*, a sort of schematized triple umbrella.

The oldest actual examples surviving of the true and developed Bhūmija form are the Ambaranātha temple at Sinnar (1060) and the slightly later Udayeśvara temple at Udayapur (1059-1080). There is a still earlier example, in Rajasthan but partly of Mālava inspiration, namely, the Mahāvīra temple at Ghanerao (*ca.* 1020).[41] The brick Bhūmija *śikhara* (now under plaster-coating) seems contemporaneous with the temple. Krishna Deva has recently pointed out to the evidence of the Bhūmija temples in Oṁkāra-Māndhātā in Mālava, in the late tenth century. That is the lowermost limit to which a Bhūmija temple can be pushed to. The analysis of the Bhūmija form reveals that its origin may possibly be due to the legacy of the South Kośala forms of the late Pāṇḍuvaṁśi period over the contemporaneous Nāgara traditions of the late Pratīhāra-Kaccapaghāta tradition of Central India. But the actual example of the superstructure over the temple is not earlier than 1060, or in any case not of the date before 1020. (Recently, a proto-Bhūmija form of the 7th-8th century has been located in Dakṣīṇa Kośala by Don Stadtner.)

Anterior to the oldest known examples of actual or developed Bhūmija temples in Northern India are two most faithful representations of Bhūmija *śikhara* on the walls of Kāśiviśveśvara temple at Lakkuṇḍi reproducing as they also do the minute details, done with considerable precision and loving care (*cf.* figs. 27-28). These models, incidentally, prove that by 1010 the Bhūmija form was already established with its full vocabulary, embracing its known standard elements and components.

Next we meet it at the Siddheśvara temple at Hāveri (*ca.* 1067), where it occurs as a complete model, furnished with base and wall, over the niche of the north wall of the *vimāna* (*cf.* fig. 26). Strangely enough, it is *pañcāṅga* (*navaratha*), a plan not known for the Bhūmija form from any surviving example. The model has four-stories instead of five, an oddity that may have occurred largely because of the lack of adequate room up under the eave. That, and the lack of details, has resulted in a somewhat ungainly appearance for this shrine-model.

Next we may take up the case of the model over the sham-niche on the south wall

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of the Sarasvatī temple at Gadag (fig. 10) of about the mid-eleventh century. It departs from the normal Bhūmija in two respects, namely, the absence of *kūṭastambhas* and the *mālā*, and the presence, instead of the latter, of *uraḥśṛṅgas*. Now *uraḥśṛṅgas*, as a feature of rare occurrence, are of course known with Bhūmija temples, for example the Sun temple at Jhālarāpāṭan (*ca.* late 11th cent.) in Madhya Pradesh and the Sun temple at Rāṇakapur in Rājasthan of the mid fifteenth century. (We will consider this once again in our discussion on Vārāṭa.)

The Hoysaḷa examples which have some semblance of Bhūmija, are indeed few. The one at Kikkeri (*cf.* fig. 9) has *mālā*, but, at the same time, very short *stambhas* to support the *kūṭas*. The second curious example is from the east wall of the Amṛteśvara temple at Amṛtāpura (1196). The *mālā*-spines are there (without the *jāla* detail) and the *kūṭas* of this four-storied model are of the Drāviḍian class, both circular (placed at the *pratirathas*) and square (at the *karṇas*, corner). The curvature is un-Bhūmija like; the *kūṭas* have been done with a finesse reminiscent of ivory work; they seem like ivory chess-pawns (fig. 29). The third example is from the west wall of the Canna-Keśava temple at Mosāle (*ca.* early 13th century: *cf.* fig. 30). The *śikhara* is *aṣṭabhadra*. The *kūṭas* here are *sans stambhas*. (We will reconsider this form at the end, under Vārāṭa.)

Did the architects in Karṇāṭa have the essential know-how of building a Bhūmija temple? The ruined temples in some of the villages near Kalyāṇī, the capital of the Cāḷukyas, showing a blend of Cāḷukya and Seüṇa-Mālava elements, were very possibly Bhūmija.[42] The star-shaped temple of Rāmaliṅgeśvara at Nandikuṇḍi, a Kākatīya foundation of the mid-eleventh century, which is akin in style to the temples of pure Kuntala style, shows a *śikhara* reflecting local interpretation of the Bhūmija (*cf.* fig. 39).

The instances of highly personalized interpretations of Bhūmija temples occur in Hoysaḷanāḍ in the thirteenth century. The Sadāśiva temple at Nugihalli (*ca.* 1249; fig. 33) grafts *kūṭas* over the *mālās* of its *aṣṭabhadra śikhara*. The *śikhara* of the Mūle-Saṅkareśvara temple, Tiruvekere (*ca.* late 13th cent., fig. 32) is another local variety somewhat akin to the Bhūmija *śikharas* of the land of the Kākatīyas, such as at Pillamarri and some of the minor shrines in the entourage of the *parivāra* shrines at the Koṭaguḍi temple at Gaṅgāpura (*ca.* 13th century) in Andhra-Pradesh. An example of a real Bhūmija temple, the one from Mālava of the late eleventh century—the Jamaleśvara temple at Jamli—is illustrated here (*cf.* fig. 34) for comparison. It seems that the Bhūmija form

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underwent progressive decadence and change in Karṇāṭadeśa not long after its first encounter at Lakkuṇḍi (*cf.* figs. 27-28). A pure Bhūmija model, resembling the genuine one has, however, been depicted on the west wall of the Śānteśvara temple at Tillevaḷḷi (*cf.* fig. 5), a temple in Kadamba idiom built under the Seūṇa rule which in the native kingdom patronized Bhūmija form: In Seüṇa times, then, a fresh acquaintance by Karṇāṭan artists with the true *Bhūmija* is within probability. But beyond this there seems no revival or return to the original pure form of the Bhūmija.

VESARA

The form Vesara finds no mention in the Northern Indian texts. Neither the *Lakṣaṇaṣamuccaya* nor the *Aparājitapṛcchā* includes Vesara in its list of temple forms.[43] The term is thus strictly Southern and most South Indian works take notice of it.

Vesara has been described in the *Kāmikāgama*. I will cite here Kramrisch who gives the abstract of the contents of the *Kāmikāgama*: "It means "a mule", an issue of heterogeneous parents; in plan (vinyāsa) it is Drāviḍa, in the shape of details (*kriyā*) it is Nāgara . . ." "It denotes a mixed style."[44]

Vesara also means 'hybrid' and has been clearly termed *saṅkara* (=hybrid) in the *Kāmikāgama* at another place.[45]

The identification of Vesara has been thus worked out by Kramrisch: "Vesara temples are generally assigned to the country between the Vindhya and Agastya (Nasik) or from the Vindhyas to the river Kṛṣṇā, as in the 'Kāmikāgama'. It thus seems that Vārāṭa and Vesara denote types of certain temples, assigned to the Deccan. But these temples, of 'mixed' type, are preserved to the south of the region allocated to Vesara. They were built by the later Cāḷukyas, in the Kanarese District, and by the Hoysaḷa Dynasty, in Mysore. They represent a school which consolidated its particular style later than the temples having a curvilinear Śikhara or those of the Drāviḍa country. Certain special features of these temples result from an admixture of Nāgara detail to Drāviḍa building; this is natural in a region betwixt two powerful schools of which Nāgara, the first and foremost is centred in Madhyadeśa, according to the 'Aparājitapṛcchā',– in the country bounded by the river Sarasvati in Kurukṣetra, Allahabad, the Himālayas and the Vindhya, and Drāviḍa in South India. The earlier Cāḷukya temples (type 1) are Drāviḍa in plan, the later are Nāgara in plan."[45a]

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As with Nāgara and the Drāviḍa, so with the Vesara, the general consensus of the opinion of the South Indian writers is very different from that uttered by the *Kāmikāgama*, which, too, at other place, joins with the rest. The South Indian works seem to regard the round, apsidal and elliptical buildings or those which may be square below but round from neck upwards, as Vesara. This will be clear from the citations:

The *Svāyambhūvāgama*:

Kaṇṭhat prabhṛti vṛttaṁ yat Vesaraṁ tat prakīrtitam ।
āyate caturasre ca āyate-vṛtta=meva ca ॥
Vṛttaṁ vā caturaśraṁ vā prāsādaṁ tu caturvidham ॥

50/15-17

"The building which is circular from neck upwards is Vesara. It can also be in four different ways, namely, square, oblong or elliptical or (entirely) round or square (below the neck ?).

The *Kāraṇāgama*:

karṇa-prabhṛti vṛttaṁ yad-Vesaraṁ parikalpayet ॥

7/117

"The temple which is round from the *karṇa* (base ? neck ?) upwards is Vesara."

The *Ajitāgama*:

Kaṇṭhāt prabhṛti vṛttaṁ yad=vesaraṁ dhāma kathyate ।

Kriyāpāda 12/68

"The temple which is circular from *kaṇṭha* (neck) upwards, is called Vesara."

The *Suprebhedāgama*:

kaṇṭh=ād=ārabhya vṛttaṁ yat tad Vesara=miti smṛtaṁ ॥

Kriyāpāda 30/41

"The building which is circular from the *kaṇṭha* upwards, is Vesara."

The *Dīptāgama*:

Vṛttaṁ vṛttāyataṁ c=aiva dvayaśra-vṛttaṁ tath=aiva ca ।
prāsādaṁ Vesaraṁ vidyāt trividhaṁ tat=praśasyate ॥

7/15

"Vesara is rendered in three ways, namely, circular, elliptical and apsidal."

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The *Marīci-saṁhitā*:

. . . tath=aiva vṛttaṁ Vesaraṁ athavā prastar=āntaṁ samacaturaśraṁ tad= upari-vṛtta-grīvā-śikharaṁ ca Vesaraṁ . . .

Paṭala 6

"And the circular building is Vesara; and that which is square upto *prastara* (entablature) but above it having circular *grīvā* (neck) and *śikhara* is Vesara, too."

The *Pādma-saṁhitā*:

. . . āvhānaṁ vṛttaṁ vṛttāyataṁ punaḥ ।
Vesar=ākhyaṁ tad=ākhyāt=mevaṁ trividha=miṣyate ॥

9/3

" . . . (and apsidal ?), round as well as elliptical, in these three (shapes) the temple may be called Vesara."

The *Jina-saṁhitā*:

Vesaraṁ ca śiro-vṛttaṁ yad=vā vāraṇa-pṛṣṭavat ।

32/12

"Vesara is the one, the *śira* (=*śikhara*) of which is round or like *vāraṇa-pṛṣṭa* (=Gajapṛṣṭa i.e. apsidal)."

The *Mayamata*:

. . . Vesaraṁ tu prakathyate ॥
vṛttaṁ vṛttāyataṁ dvayaśraṁ vṛttaṁ c=ānyaṁ prakathyate ।
Also:
grīvāt prabhṛti vṛttaṁ yad Vesaraṁ tad=udāhṛtam ॥

19/36-37 & 38

"Vesara is that which is round, elliptical or apsidal."
Also, "Vesara is the one which is round from the *grīvā* upwards."

The *Kaṭakabhūṣaṇa*:

Mūl=ādvā galato='thava parilasad-vartatmakaṁ Vesaraṁ ।

(Unnumbered)

"The temple which is circular either from the base or from the neck upwards is Vesara."

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The *Īśanaśivagurudevapaddhati*:

vṛttaṁ vṛttāyataṁ v=āpi dvayaśravṛtta=math=āpi vā ॥
Kaṇṭh=ādadha=stād vedāśraṁ tad=ūrdhvaṁ vartulaṁ ca yat ।
vimānaṁ Vesar=ākhyaṁ syāt trayaṁ tat-triguṇaṁ smṛtam ॥

30/44-45

"Know Vesara in three ways, namely, circular, biapsidal and apsidal; also (that which is) square below the neck and round above (is also Vesara)."

The *Kāśyapaśilpa*:

vṛtta-grīva-śir=opetaṁ Vesaraṁ harmya=mīritam ।

26/47

"The *harmya* (storied building) having circular *grīvā* and *śira* is Vesara."

The *Mānasāra*:

Mūl=āgraṁ vṛtta=mākāraṁ tad=vṛttāyata=meva vā ॥
Grīv=ādi-stūpi-paryantaṁ yukt=ātho (yukt=yātha) tad-yugāśrakam ।
vṛtta=sy=āgre dvayaśrakaṁ tad=Vesara nāmakaṁ bhavet ॥

18/47-48

"That which is circular or elliptical from the base to the *grīvā* and *stūpī* or square below and round above, or apsidal is called Vesara."

The *Kāmikāgama*:

. . . Vesara=n=tu prakathyate ।
Vṛtta-Vṛttāyataṁ dvayaśraṁ vṛttaṁ c=ānyat=prakathyate ॥

Kriyāpāda 51/95-96

"Now I will say about the other (form namely,) the Vesara:
The circular, elliptical or apsidal (is Vesara)."

On the Karṇāṭa temple walls, there is no evidence of the depiction of a round, elliptical, or (with one exception), an apsidal building.[46] If, then, the Karṇāṭa architects did not take Vesara in the sense almost every South Indian work on *vāstu* did, they may have another interpretation in mind, possibly the one expounded in general terms by the *Kāmikāgama*, which explains Vesara as a hybrid between the Drāviḍa and the Nāgara.

If that is so, even before its models were carved, the Vesara must have existed.

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Which is, then, the Vesara and where is it to be found? Vesara, it may seem, is *everywhere* in medieval Karṇāṭa, because, its style, in that period, *is largely expressed through the Vesara form* as Stella Kramrisch has clearly perceived over three decades ago. But what is the evidence? After all, the *Kāmikāgama* is the only source which shows some knowledge of the real Vesara, but, about its features, it indeed says very little of substantial help. The Vesara is, first, a *sāṅkara*, hybrid.[47] It presumably is, as is obliquely hinted by the *Kāmikāgama*, a hybrid between the Drāviḍa and the Nāgara. Second, its storeys in succession recede and contract and they are either 3, 5, 7 or 2, 4, and 6. Third, its body is ornamented (*vicitrāṅgaṁ*): And finally it has *khaṇḍa* (=*kaṇṭha*) and *khaṇḍaharmya* (=*kaṇṭhaharmya* ?), implied to be in the top part of the superstructure.

To how many forms these data can apply? Let us first see the case of Drāviḍa. The *talas*—storeys—are there and they recede resulting in a sort of contraction of the superstructure, the even contraction discernible in temples of the Middle and Late Cōḷa phases (11th to the 13th century). But the storeys maximally number as high as 12. Its ornamentation, too, is very restricted. And not the least, the *Kāmikāgama* knows Drāviḍa as form separate from Vesara. Hence Drāviḍa is not the Vesara. Next we may take up the case of Bhūmija. The *Kāmikāgama* does not mention this form and it is not impossible that the text means Bhūmija when it talks about Vesara. The Bhūmija *śikhara* is (only apparently) a stable, very viable hybrid (?) of the Drāviḍa and the Nāgara, even when assuming that its formulation may have taken place much earlier than the actual examples begin to encounter. The *kūṭas* here are generally Nāgara in form and the *stambhas* or the *jaṅghās* supporting the *kūṭas* are the modified walling—*gṛhapiṇḍi*—of each storey. The number of stories occurring in Bhūmija also in general agrees with what is determined for the Vesara. The *śikhara* is also well ornamented. Moreover, the Hoḷal inscription mentions Vesara but not the Bhūmija and the Kuppatūr inscription mentions Bhūmija but not the Vesara, which, then, does not rule out the possibility of Vesara and Bhūmija being identical, the first inscription using one and the second using the other to denote the same form. The *Aparājitapṛcchā*, too, in its late note, refers to Vesara along with Nāgara, Drāviḍa, Vyantara and Kāliṅga, but not to the Bhūmija. This authority may be taking, we may guess, Bhūmija as synonymous either with Vyantara or with Vesara. But the *Samarāṅgaṇasūtradhāra* nowhere terms Bhūmija as Vesara. The Bhūmija, at other place in the *Aparājitapṛcchā*, has been considered as a distinctive formal class, and not a composite (Miśraka) variety. Hence Bhūmija, and, together with it, the Vārāṭa,—the latter though in some way related to Vesara and is a sort of hybrid,—does not seem to be

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the Vesara of the *vāstuśāstra* denotation. We may then have to look to some other form for pinning it down as Vesara. And this has to come from, and must be in, the types portrayed, as also the actual buildings. The prevailing opinion regards Cāḷukyan as Vesara. And if the Cāḷukyan (and along with it, Hoysaḷa) is Vesara, it has to satisfy some of the primary features delineated in the *Kāmikāgama*.

As Bhattacharya observes "The Chaluykan . . . is largely a development of the Drāviḍian style."[47a] "If it was a style based on geographical division, it was of late, as really, the Chalukyan style of architecture did not fully develop before the 11th century." "I, therefore, come to the conclusion that the earliest known orders of Indian architecture were only two—the Nāgara (of North India) and the Drāviḍa (of the Deccan and the South) and that it is very doubtful if Vesara was ever really the name of a distinct Indian style of architecture . . ."[47b] Now Kramrisch, as we earlier cited, and a few other writers before Bhattacharya have considered Cāḷukyan as the form possibly implied by the term Vesara. The general convergence of opinion opting Cāḷukyan as Vesara has, as its basis, the assumption that it is a style intermediate between the Nāgara and the Drāviḍa. To this there is some support provided by the *Kāmikāgama*. So the next logical question is, how far are the Cāḷukyan-Hoysaḷa forms a hybrid between the Nāgara and the Drāviḍa and what exactly is the contribution of the Nāgara toward the formulation of the Cāḷukyan i.e. Later Karṇāṭan?

The main basis of the Cāḷukyan style is unquestionably Drāviḍa, the Drāviḍa of the Upper Drāviḍadeśa. The oldest Cāḷukyan buildings, those built till about 1000 are in fabric very largely and noticeably Drāviḍian. The change comes soon after 1000 when a few Nāgara ideas seem to be infiltrating in the make up of the Cāḷukyan temple. Such influence had not been uniform and for all details in all Kuntaladeśa, nor its absorption always made it a permanent part of the style. One may, for instance, notice the *pīṭha* (base) of the Kāśīviśveśvara temple at Lakkuṇḍi which is akin in principle to the Western Indian, but nowhere afterwards copied. Then there is the case of pillars, in the Cheraṇṭimaṭha at Aihole, together with the *toraṇa*-pillars in the Galaganātha group at the same place, just as a pair of dwarf pillars in the *raṅgamaṇḍapa* of the Sarasvatī temple at Gadag which show influence of the Mālava style. But these pillar types are exceptional and do not represent the universal 'order' of the Karṇāṭa country. Then there is the conception of the *raṅgamaṇḍapa* with a forest of columns and the *vedikā* (dado) and *āsanapaṭṭa* (sloping seat back) whose origin is neither in the earliest style of Kuntala, nor does it have any link with the temple halls of

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Tamiḻnāḍu, but is surely an adoption with modification of the *raṅgamaṇḍapa* conception of the Western Indian, or Mālava affiliation. Also, the adoption in a few cases,—such as the Canna-Keśvara temple at Belūr (1117) or the Īśvara temple at Arsikere (*ca.*1220), —of *vedībandha* mouldings otherwise unknown in Southern architecture but is an invariable and invariate feature of the Northern buildings, and here it is of the kind akin to what is encountered in Seüṇa buildings. But the criterion of the *raṅgamaṇḍapa* or the pillars or *vedībandha* (available in a few cases) etc., is not a factor vital in determining the form of the *vimāna*; the *raṅgamaṇḍapa* has to be consistent and harmonic with the *vimāna*, and is thus *ancillary* to the main temple rather than affecting its form, and thus is out of the main question. We have only to look at the Cāḷukyan *vimānas* built after 1000 for finding out if there is anything really Nāgara about it. There is, in point of fact, nothing about the superstructure that can be directly sensed as Nāgara. And yet the building can no longer be termed Drāviḍa in the sense the earlier buildings are.

A closer examination of the Cāḷukyan temple (and what we say here will also apply to Hoysaḷa and to a large extent to Kākatīya buildings as well) reveals that there is a vague similarity, a faint but unmistakable flavour that distantly reminds one of the Nāgara, despite the absence of genuine and typical Nāgara features. First the *adhiṣṭhāna* (base) shows departure from the Drāviḍian, the sub-mouldings here are multiplied and the major mouldings thin down and assume new shapes, and, are ordered in a way not unlike a Nāgara *pīṭha*. In the superstructure, the *kūṭas*[48] and the *śālās*[49] in the string courses of each storey are subdued, because, the *pāda* (wall) section has practically been omitted in their make up. The *gṛhapiṇḍi* of each floor is also shorter than what it used to be in earlier buildings. This brought about condensation of the total mass, pushing the components of each floor closer and creating a sort of batter in profile. There is, besides, a sort of central emphasis produced by the augmentation of the *mahānāsīs* (*caitya* dormers)on the *śālā* profile. These prominent *mahānāsīs* seem almost coalescing in the fashion of a *latā* in a Nāgara *śikhara* archaistic though it seems (*cf.* fig. 38). This reminds of a stage, which, centuries before, the Nāgara form in its throes passed through, much before it achieved its fuller integrated and articulate form. Had it not been for the persistence of the wagon-vaulted roof of *śālās* and the square cupola of the *karṇakūṭas*, just as the *vyālamālā* at each floor, the Nāgara form could have once again leaped out of such a structural matrix and what happened earlier in North would have been repeated in South five centuries hence. But this did not happen. The *āmalaka*, which determined the shaping of and giving a

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final distinctive touch to a Nāgara temple by its presence atop and in the *veṇukośa*, did not exist here. The totality of form here in Karṇāṭa has been arrested, in terms of evolution, between the late Drāviḍian and the proto-Nāgara; it could not move to Nāgara because it failed to wholly repeat the process which created the true Nāgara form; it lacked some of the basic elements and impulses needed for the Nāgara formulation and could not at the same time unburden those very Drāviḍian that were not needed for Nāgara formal organization. Did it ever want to be Nāgara? Honestly not. The development guided by the potential and the intrinsic character of the Karṇāṭa-Drāviḍa form, as it came rushing out of the first millennium, became faster and faster till at last the building began to "spin" (on a stellate plan) as in some Hoysaḷa buildings. Its gene characters,—exuberance and love for metallic ornateness,—which neither satisfied ideal nor kind and quality,—were then compelled to create its own personality, a separate reality which is somewhat intermediate between the two, namely Nāgara and the Drāviḍa, but also individualistic. It is only in this way it can be sensed and hence termed Vesara. The other conditions laid down for Vesara form by the *Kāmikāgama*, are otherwise applicable equally to the Bhūmija.

The question still is whether the medieval architects recognized and dubbed this type,—of their native land,—Vesara; or did they call it Drāviḍa? Very hard, indeed, to say with finality. We here need the help of an inscriptional notice or a *vāstuśāstra* native to Karṇāṭa country that would clarify the position. This corner is still unlit, and any stipulation on our part must be regarded as a tentative hypothesis. On the basis of the available evidence which is not too slender, we may take, then, Cāḷukyan-Hoysaḷa main type of building as Vesara, a conclusion which today finds a general approval.

Vesara, being the national form, has been generously depicted on the Karṇāṭa temples. The models were shown with such fidelity and attention to detail, and also with such realism that the carvers must be too familiar with that form. It at once seems that this form *belongs* to them and their native land. Take, for example, the case of the complete Vesara shrine depicted over the *bhadra-khattaka* at the west wall of the Siddheśvara temple at Hāveri (*cf.* fig. 35). The copy in miniature has everything that a good example of temple 'from life' would possess, including monumentality. The details are correctly shown, the components are in perfect proportions, and rendered with crispness and finesse that would have demanded the skill of the best carver of the land. That is also true of the example from the Laksmīliṅgeśvara temple at Laksmeśvara (*cf.*

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fig. 36). A stellate example is to be seen over the niche of the west wall of the central shrine of the Anantanātha basadi at Laksmeśvara, probably of the late eleventh century and thus about a generation later than the first two examples (*cf.* fig. 37).

If these models are compared to the Yellammā temple at Bādāmī (fig. 38), a Cāḷukyan building (with carving partly unfinished and an example which is a generation older in age,) we can still see a close similarity between the two, with some difference only in minutiae and in wall-treatment, because, the models belong to the 'high Cāḷukyan' that came in the classical period under Āhavamalla Someśvara I (1042-1067) and his successors Someśvara II and Vikramāditya VI (1067-1125) whereas the Yellammā temple is of the formative phase of Cāḷukyan architecture.

The Hoysaḷa type, which is a variant of the Cāḷukyan and came to the forefront only after the former passed its high water-mark, is as faithfully rendered in the models and even more finicky in detail, in keeping with the Hoysaḷa taste reflected in the buildings proper. Some of the better examples of the Hoysaḷa Vesara are to be found in association with the Amriteśvara temple at Amritāpur (1196). The orthogonal superstructure on the *vimāna* (north wall, *cf.* fig. 42) reflects the flamboyance of the Hoysaḷa idiom to its perfection, just as the play of light and shade together with the miracle of chaste chiselling is represented by the stellate example on the south wall of the selfsame temple (*cf.* fig. 43).

Like the Cāḷukyan, the Hoysaḷa artists, too, indulged in depicting full shrine-models; those applied on the *vedikā* and *āsanapaṭṭa* of the *raṅgamaṇḍapa* of the Amritāpur temple reveal the extent to which details have been reproduced on miniature scale (*cf.* fig. 41). The models show stellate temple with a variety of ground plans. Three generations after that, a perfect stellate superstructure one encounters in Somanāthapuram, over the triple shrine of Someśvara there (1268; *cf.* fig. 45). A typical orthogonal building in Hoysaḷa idiom is illustrated in the example of the Canna-Keśava temple at Mosāle (*ca.* early 13th cent.). The Cāḷukyan architects preferred four-storied superstructure for the orthogonal: the Hoysaḷa, three-storied.

Before we proceed to considering the next form, we may review here the opinions of some scholars who wrote and discussed about Nāgara, Drāviḍa and Vesara. We may select, in particular, Gravely and Ramachandran, and then Tarapad Bhattacharya.

"The Nagara style is a style which developed in the Chalukyan country, a style

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regarded by most recent authors as identical with the Dravida style to which superficially it bears a close resemblance (p. 22). The definition of Nāgara may have been intended to apply to the Kadamba style also (pp. 10-11, 20 and 22). The origin of the term is obscure, but seems likely to have had associations with something northern (p. 6). The location of this style in the Chalukyan country is northern in relation to that of the Dravida style, whence there is reason to suppose that the author of the Manasara probably came (p. 7)."[50] "In any case it seems clear that the term Nagara should be applied to the series of Chalukyan temples with Dravidian affinities which, as already pointed out by Jouveau-Dubrueil are definitely not Dravidian."[51]

"The Dravida style is that of the Dravida country, the earliest existing remains of which are Pallava. Several apsidal temples in this style are known (p. 2)."[52]

"The Vesara style is that in which the sikhara over the vimana has the round form of an amalaka, to which unfortunately the term Nagara has been applied by recent authors. There is an apsidal temple in this style at Aihole in the old Chalukyan kingdom. The origin of the term Vesara is obscure. There are no grounds for connecting it with the Telugu country (pp. 2, 6, and 21)."[53]

The interpretations attempted by the two authorities on the ternery are very confused and reflect incomprehension of the intent of the *vāstu* writers. Apparently the conclusions like this had misled writers like M. Rama Rao to regard Northern style as Vesara.[54] I shall not repeat here the arguments to clarify, for the whole issue has been sufficiently discussed with documented evidence in the foregoing. I am, however, inclined to reproduce Tarapad Bhattacharya's views *in extenso*, because, he definitely has comprehended, despite certain discrepancies and small misconceptions here and there, the purport of the ancient writers and reaches the core of the truth. (Incidentally, Bhattacharya does not seem to have seen Gravely and Ramachandran's essay.)

"At the very outset, it should be noted that this division of Indian buildings into Nāgara, Drāviḍa and Vesara as mentioned in the Southern texts was a very late innovation of the writers on Indian Vāstuvidyā and that the southern texts mentioning these divisions were not very sure of their significance. These points will be made clear below.

"The Viśvakarmaprakāśa, the Bṛihat Saṃhitā, the Matsyapurāṇa, the Agni

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Purāṇa, the Samarāṅgaṇa Sūtradhāra and many such other works classify temples into various kinds, of which some were rectangular, some octagonal and others were circular. It is also known from the study of these books that these temples are of the Nāgara style or order. It is therefore quite clear that according to Śilpa texts, only square temples were not called Nāgara temples. Similarly we may say, circular ones were not Vesara temples and only six-sided or octagonal temples were not the Drāviḍa temples. Nāgara temples, therefore, are not necessarily square in shape; or the Drāviḍa ones octagonal and Vesara temples circular. The classification of temples into Nāgara, Drāviḍa and Vesara therefore really was not originally based on only the shape of the temples but on stylistic differences according to localities i.e. they were really Geographical divisions.

"This significance of these divisions was later on confused by later writers on Vāstuśāstra of the Deccan or South India. The texts mentioned in the last paragraph are, according to me, the earliest texts on Vāstuvidyā and represent the North Indian school of Vāstu works. It was only in the works of the South Indian writers on Vāstu such as Maya, Kaśyapa and some other writers mentioned before that these terms Drāviḍa, Nāgara and Vesara are found together. Moreover, no North Indian texts know the term 'Vesara', though they mention the first two.

"This will be supported even from the discussion regarding the identification of these three classes of buildings on Geographical basis. From reference in the Mānasāra, Mayamatam and similar Śilpa works (of Southern School), modern writers like Dr. Acharya and others came to the conclusion that the Nāgara style corresponds to the Northern or Indo-Aryan style, the Drāviḍa style to the Dravidian or Dravidian-Chalukyan and the Vesara style to the Orissan or Chalukyan (as according to Coomaraswamy). Dr. Acharya further adds that the Vesara admits of two other branches—the Āndhra and the Kalinga. He therefore thinks the Vesara style to be that of Kalinga or Orissa also. The South Indian texts, however, indicate that the Vesara style was undoubtedly prevalent to the South of the Vindhyās. The Holal Inscription and the Sorab Taluq Inscription referred to by Acharya further divide Indian architectural style into Nāgara, Drāviḍa, Vesara and Kalinga, and Nāgara, Drāviḍa and Bhūmija respectively. Even if the Bhūmija style be taken as identical with the Vesara style, the Kalinga style, mentioned separately from the Vesara in the first inscription clearly indicates that we cannot identify the Vesara style with that of Orissa. Mr. Saraswati is therefore perhaps right in thinking that Orissan temples belong to the Nāgara order.

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Even amongst the ancient South Indian writers there is found much confusion as to the real place where Vesara and Drāviḍa buildings existed.

"From what has been stated above I come to the conclusion that to the writers of South India, the meaning of these three terms was not clear at all; the Vesara style was the most confusing one and even if at first, Vesara meant a geographical and stylistic division of temples, later on it meant to them a classification based on the form of structures. So did the two other words 'Nāgara' and 'Drāviḍa' meant to them only two 'classes' of structures and not two separate "styles or orders" of architecture. This has been made clear by the Holal inscription which says that these terms indicated four "classes" of structures and not styles. This was the real meaning of these terms as understood by the people of the south in a late period. But as I have already said above, there is no doubt that the two terms 'Nāgara' and 'Drāviḍa' really meant two separate orders of Indian architecture. The difficulty is about the word 'Vesara', which I think was not a style but indicated really the shape of a structure being round (similar to the ring-like ornament 'Vesara' of the nose).* This may also explain and remove the difficulties about the location of the Vesara style of buildings. If it was a style based on Geographical division it was of very late origin, as really, the Chalukyan style of architecture did not fully develop before the 11th century.

"I, therefore, come to the conclusion that the earliest known orders of Indian architecture were only two—the Nāgara (of North India) and the Drāviḍa (of the Deccan and the South) and that it is very doubtful if Vesara was ever really the name of a distinct Indian style of architecture (even if so it arose in a very late period). There are other names, besides Nāgara and Drāviḍa, to indicate the different orders of Indian architecture (see Chapter XV).

"This is further apparent from one more fact. Though the terms Nāgara, Drāviḍa and Vesara, as defined in the Southern texts except the Kāmikāgama, do not at all give a clear idea of the real characteristic of the North Indian and 'Dravidian' temples, as we know from the real specimens, there is no doubt to me that the works containing these three terms deal only with the 'Dravidian' style of architecture. As we all know, the main characteristics of the Dravidian temples are the square temple surmounted by a Śikhara which are divided into compartment-like storeys, on the top of which are two kinds of crowning pieces, one like that on the 'Shore' temple at Mamallapuram and the other like the one on the Gaṇeśa Ratha of that place. All the texts which I

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have called the Deccanese or South Indian describe temple-division on the basis of the storeys in the Śikharas which might be 12 in number according to some (undoubtedly the earlier authors) or upto 17 according to other writers. The crowning piece is called the 'Sthūpi' with the Kalasa. The two Dravidian temples referred to above will clearly indicate that such classes of buildings have been really described in these South Indian texts. The Northern texts all describe the crowning piece of the temples as an 'Āmalaka' or 'Amalasāra' and all temples called Indo-Aryan by Fergusson, in fact all Northern temples and even several temples of the South, contain a fluted member on the top and also in the corners, looking like the Āmalaka fruit. These buildings were really built in the Nāgara style or order. The South Indian texts, so far I know, never refer to the 'Āmalaka' (except once in the Kāmikāgama and perhaps once in the Mayamatam) but always to the 'Sthūpi'—the two quite distinctive features of the Northern and the Southern styles or orders of the Indian temples. The authors of South Indian texts must have been aware of these two styles but they generally do not refer to it when they divide temples into the Nāgara and Drāviḍa. The Nāgara structures, as described in the Śilparatnam† and similar works, do not at all appear to be anything like the temples of the Northern style. That shows that these Nāgara structures were only a variety of the 'Drāviḍian' style with which only these works are concerned.

"But some of the Northern texts at least knew the real characteristics of the 'Southern' or Drāviḍa temples. The Samarāṅgaṇa Sūtradhāra contains a chapter on the various kinds of Drāviḍa temples and most curiously, at the very beginning it is said that Drāviḍa temples may consist of storeys upto 12 in number, and then these temples are classified according to their number of storeys, as has been exactly done by all the South Indian texts. The Aparājitapṛcchā (a late compilation) also describes (Ch. 106-174) a purely Nāgara and a Drāviḍa temple which might be of upto 7 storeys. At the same time, it was also acquainted with the Vesara kind of Chitrapatra and Chitrakaṇṭaka (Ch. 229), but not Vesara temples. There is therefore no doubt that the South Indian Vāstu texts mostly deal only with the Dravidian temples and their Nāgara, Drāviḍa and Vesara do not refer to three distinct styles or orders of Indian architecture; but, for reasons now not clear, there was a confusion about the meaning of these words. This shows (1) that this division was a later growth and (2) these meant to them not three different styles of three different countries but three classes or varieties of the South Indian temples and various other structures like the Liṅga, Liṅgapīṭha etc. This kind of division based on shape of structures was a later growth

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as will be evident from the discussion below about the various classifications of Indian buildings as known to the Indian Śilpaśāstras."[55]

Writing over thirty years ago, Stella Kramrisch had arrived at the same conclusion which she brilliantly sums up this way: "The classification Nāgara, Drāviḍa, Vesara of the South Indian Vāstuśāstras is an expression of the exuberance of the builders. They call their types and patterns after the various schools, and after the main regions of India, giving in this way a universal value to their work. Nāgara, therefore, heads the list; it is square, for the square is the perfect shape."[56]

The author of the *Kāmikāgama* surely sensed the confusion that was likely to arise by the two sets of definitions he gave. His clarification—which so far has escaped the notice of the modern writers—is very significant and at a stroke demolishes the build up of Gravely and Ramachandran's interpretations. The *Āgama*, after defining the ternery from the Southern point of view, explicitly says that "the sub-divisions such as Nāgara etc. [defined in the foregoing verses] are of the *Drāviḍa vimāna* itself "(Drāviḍ =ākhya vimane='pi Nāgar=ādi prabheditam ॥ 51/96)."

VĀRĀṬA

The form Vārāṭa is not mentioned in the two inscriptions, and, in the first instance, I should for this essay have left it out of consideration. But it does seem *to figure in Karṇāṭa architecture*, both as models and in terms of building proper. It has been defined in the *Kāmikāgama* and the Northern works like the *Samarāṅgaṇasūtradhāra* and the *Aparājitapṛcchā*. Stella Kramrisch has used the data of the former two works and made some useful observations which I will first quote and next supplement my own, suggesting the identification:

"Varāṭa is derived from Varāḍ (Berar). The 'Rūpamaṇḍana', III.5, a treatise on iconography by Sūtradhāra Maṇḍana, the author of the 'Vāsturājavallabha', of the fifteenth century, mentions the Varāṭas and also the Kirātas, whose country lay on the Vindhyas. Vārāṭa thus is a territorial division and being derived from Varāḍ (Berar) designates Vidarbha (Berar), which extended from the river Kṛṣṇā to about the Narmadā."[57]

"The 'Kāmikāgama', XLIX.18-20, speaks of the seven storeys, and of the Grīvā,

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Śikhā and Stūpikā of the pillared—or having pilasters (stambha)—Vārāṭa temples which are thus shown to be storeyed pyramidal buildings surmounted by a High Temple with its walls (grīvā, 'neck'), cupola and finial. They represent type I and, on the whole, belong to the same family as the temples "placed on the top of Meru". [*Infra*: The extant temples in this region however neither conform with the description of Vārāṭa (Vāvāṭa) Prāsādas in S.S. ch. LXIV nor with that in the 'Kāmikāgama'. The descriptions would more closely fit the temples known as Cāḷukyan.]"[58]

"The 'Kāmikāgama' as well as the 'Samarāṅgaṇasūtradhāra' know of Vārāṭa as a regional school of architecture. The 'Kāmikāgama' describes it concisely."[59]

"S.S. LXIV shows the Vārāṭa temples similar in plan to Nāgara temples; it is not divided according to Kūṭa, Koṣṭha, etc. Their superstructure however does not seem to have been curvilinear."[60]

Vārāṭa in the Medieval period could be the area at the junction of Vidarbha, Seüṇadeśa (Maharashtra), Karṇāṭadeśa (Karṇāṭaka) and Tilaṅgadeśa of the Āndhra country, and the present day Berar i.e. Varāḍa lies a little higher than the area I suggest. The style in this area is somewhat peculiar, showing decadent Bhūmija with Āndhra-Karṇāṭa overtones.[61] It is the impressionist version of this form that was adopted by the artists in Karṇāṭadeśa for a type to illustrate on the temple walls. The Vārāṭa type, though somewhat akin to Karṇāṭan, is not Karṇāṭan proper and hence not Cāḷukyan because Karṇāṭa was never known as Vārāṭa, though Vārāṭa did come under the influence, political and cultural, of Karṇāṭa.

The definition and the details in the *Kāmikāgama* are not enough for identifying the Vārāṭa form. Nor is the *Samarāṅgaṇasūtradhāra* very helpful, despite its elaborate treatment of the class.[62] The definition and the very succinct description of the temples of the Vārāṭa class in the *Aparājitapṛcchā* does no doubt throw some light and lend partial help in guessing what the Vārāṭa was like. As the text goes on to say, the Vārāṭa "has storeys like the Bhūmija but the stories are *sans jaṅghā* (without walling) though there are *śṛṅgas*, and (in effect the *śikhara* is made up) of many *śṛṅgas* positioned above the *karṇa* (principal corner), *pratiratha* (companion of the *bhadra*) and *bhadra* (central offset) as well as *pratibhadra* (second pier as companion of the *bhadra*). Its *ghaṇṭā* (crowning cupola) is like the *mandāra-puṣpa*, flower of the Mandāra tree."[63] The

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description of some of the temples classed under Vārāṭa in the selfsame work, admits of *jaṅghā*, albeit very short in proportion to the *kūṭa* or *śṛṅga* it supports.[64]

Now a form such as this is encountered rather rarely on the Cāḷukyan, but more clearly and not infrequently on the Hoysaḷa temples. A Bhūmija-like shrine where *kūṭas* are *sans jaṅghā* (i.e. without the *stambhas*) on the wall of Gadag's Sarasvatī temple (*cf.* fig. 10) could be a representation of a Vārāṭa temple. In the Hoysaḷanāḍ, some of the miniature shrines placed besides the staircases of the Canna-Keśava temple at Belūr (fig. 39) are the Vārāṭa models. And the Bhūmija seeming shrine on the Kikkeri temple (*cf.* fig. 9) or the *aṣṭabhadra śikhara*-model of the Mosāle instance (*cf.* fig. 30) likewise seems to represent the Hoysaḷa interpretation of the Vārāṭa.

KĀLIṄGA

Kāliṅga, the Orissan variety, has been classed separately in the *Lakṣaṇasamuccaya*[65] and the *Aparājitapṛcchā*, too, takes its brief notice, but neither of the two works describes the style or the form of the temple involved. The *Kāmikāgama* defines the Kāliṅga style, no doubt, but nothing of real consequence can follow from its definition,[66] nor does it seem to apply to the temples in Kaliṅgadeśa.[67] (The Nāgara of the *Kāmikāgama* seems to represent the Nāgara of the Kaliṅga country as I earlier mentioned.)

What, then, was the Kāliṅga from the viewpoint of Karṇāṭan architects? Among the varied forms they depicted and hinted, which indeed were intended to represent this particular variety?

After eliminating the Nāgara, the Drāviḍa, the Bhūmija and the Vesara, what remains, in the formal representations on the temple walls are the aediculae of the Phāṁsanā (tiered pyramidal) roofs, albeit noticeable only at a few places. Whether these can be taken to represent the Kāliṅga variety depends on whether that type was indigenously known in the Kaliṅga country.

The main style of the Kaliṅgadeśa was of course the Nāgara, but the subsidiary, the one used mostly for covering the halls from the latter half of the tenth century was the tiered pyramidal roof, such a structure being locally known as *piḍāḥ deul*.

Now the temples with tiered pyramidal roof, in local version, figure frequently

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among the Karṇāṭan assemblage. The type, though not as oftener represented as the Vesara, still occurs fairly frequently and was widely distributed. It is, for instance, there in Kuntala proper,[68] in the Hoysaḷanāḍ[69] and also in the land of the Kākatīyas in Āndhra country.[70] Probably the place such as Pāpanāsi in Andhra-Pradesh shows the earliest buildings of this class, which, in the next stage, appear in a more refined and articulate form in various parts of Kuntaladeśa also.[71]

I here illustrate one of the four shrines of the quadruple temple at Doddagaḍḍavalli (*cf.* fig. 46). Side by side with this illustration, as a rare example of its use over the shrine proper, I illustrate the Bakeśvara temple in Bhubaneshwar (*ca.* latter half of the 11th century, fig. 47). Curiously, here the Phaṁsanā roof is shown with a curvature, and the crowning member is an *āmalasāraka* instead of the *ghaṇṭā* (bell) which is the Northern equivalent of the Southern cupola. A Karṇāṭa interpretation of such a form may be discerned in the model depicted on the Hirehaḍagalli temple (*ca.* mid 11th cent.: *cf.* fig. 11). Then the other depiction is on the *āsanapaṭṭa* (seat) of the *raṅgamaṇḍapa* of the Trikūṭeśvara temple at Gadag (*ca.* early 11th cent.: *cf.* fig. 12; 2nd and 4th model).

I have tried to suggest the possible identification of Kāliṅga on the strength of available small evidence and the logic of it, but I do not regard it as final.

Gravely and Ramachandran identified this type as 'Kadamba', a form they thought typical of the territory of the Kadambas, who were a dynasty feudatory to the Cāḷukyas of Kalyāṇī.[72] K.V. Soundara Rajan partially seems to follow their view.[73] But in the Kadamba territory are several temples of major importance having the Vesara form, such as at Haṅgal and Raṭṭehalli. And the so-called 'Kadamba' type has a wide distribution outside the Kadamba region. There is no evidence that it was the 'national' style of the Kadambas, nor any text refers to a Kadamba form. The form is very probably the Kāḷiṅga of the Hoḷal inscription and undoubtedly the Phāṁsanā of the central and western Indian *vāstuśāstras*, cast in the Karṇāṭan mode.

COMPOSITE REPRESENTATIONS

That the Kuntala architects delighted in displaying their knowledge of the traditional temple types in ways more than one is evidenced by two very curious models of composite *śikhara* forms, one from Gadag and the other from Hirehaḍagalli. The Kaṭṭeśvara temple at Hirehaḍagalli (to which reference has been earlier made) has, over the

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central niche of its southern wall, a crisply carved model of a three-storied Drāviḍian *vimāna* with the usual Drāviḍian *karṇakūṭas* (temple aediculae at the corner) and the *bhadra-śālās*, but the *kūṭas* flanking the *śālās* are of the Nāgara class (*cf.* fig. 48). Even more significant is the example over the southern *bhadra*-niche of the Sūrya temple in Gadag's Trikūṭeśvara ensemble. In this we may notice a form which combines the Nāgara, the Bhūmija and the Drāviḍa in one building (fig. 49). From the enlarged view (*cf.* fig. 50), the lower part can be discerned as representing a sort of *dvāramaṇḍapa* with a *gōpura*-entrance crowned by a *śālā-śikhara*. The wall-pilasters on either side of the gateway are respectively crowned by Drāviḍa-*kūṭa* and Bhūmija and Nāgara-*śṛṅgas*. Over this rises the main mass of the superstrcuture, where a façade of a Drāviḍian temple, acting as though an *uraḥśṛṅga*, leans over a taller and a larger *uraḥśṛṅga*, shaped after a Bhūmija *śikhara*; and next comes the *mūlaśṛṅga*, the main spire, fashioned after the Nāgara mode. The ternery Nāgara, Bhūmija and Drāviḍa of the Kuppatūr inscription is illustrated here in one blend, earlier by over two centuries than the inscription, proving thereby that the Karṇāṭa architects were, already as early as the beginning of the eleventh century, obsessed with the idea of mastering several temple forms besides the indigenous Southern. That the Nāgara has been used for the main spire seems to imply the primacy accorded to that form, as did the *vāstuśāstras*. What figures next in order both in inscriptions and texts is the Drāviḍa, but here we find Bhūmija occupying that position. This discrepancy may be more for the sake of convenience in carving rather than for maintaining the hierarchial order of the three temple types.

Before closing this essay, I may illustrate two more whimsical forms, one of which depicts a three-storied hall temple of which no parallel as actual building exists (*cf.* fig. 51). Aside from Kikkeri, the walls of the quadruple temple of Lakṣmīdevī at Doddagaḍḍavalli, a Hoysaḷa building dated 1112, show Drāviḍa and Vesara types with hall-conception infused. One other example is tall Kāliṅga-like Phāṁsanā temple of the Sarvatobhadra class with wedge-shaped *mālā* and *karṇakūṭas* (*cf.* fig. 17). The intriguing feature is a storied *mukhamaṇḍapa* applied on all the sides. Examples such as these seem only theoretical propositions. But they are outside our main consideration.

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CONCLUSIONS

WE may now try to recapitulate the answers to our original points of inquiry, diffused in the foregoing pages, by way of focussing on what is significant in terms of findings and outcome:

(1) The Kupattūr inscription of the Koṭināṭha temple (1231) alluding to the ornamenting of the selfsame temple by Nāgara, Drāviḍa and the Bhūmija forms did not say so figuratively but refers to the actual fact of decoration of the temple-walls using miniature models of the superstructures (in few cases, entire shrines) as motifs, of the said formal classes of temples.

(2) The convention of decorating the walls in this fashion seems to have started in the earlier part of the tenth century in the Noḷambavāḍi tract of the Karṇāṭadeśa; a little later it was also favoured in the late Rāṣṭrakūṭa and the (overlapping) early phase of the Cāḷukyan resurgence. Till the tenth century, only the Drāviḍa form – characteristically the Upper Drāviḍian—was employed for models, the convention persisting in later centuries for some temples; but by the beginning of

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the eleventh, the Nāgara and the Bhūmija also began to be carved, the earliest instances being found in Lakkuṇḍi (Kāśiviśveśvara) and Gadag (Trikūṭeśvara), both being of the date around 1008-10.

(3) The Karṇāṭa architects understood the forms such as Nāgara and the Drāviḍa (and also the Bhūmija) exactly in the manner comprehended by the writers of the *vāstuśāstras* of medieval Northern India, and not conforming to the definitions given in the *vāstu* texts of Lower Drāviḍadeśa or Lower South. This is clearly borne out by the various shrine-models depicted on the Karṇāṭa temple walls. The definitions of the term Nāgara, the Drāviḍa (and the Vesara) of the South Indian texts—Bhūmija being unknown to the latter texts—pertain only to the various shapes of the Drāviḍian building itself, having no relationship at all with the Nāgara (and Bhūmija) forms of Northern India. That the former is the correct viewpoint is attested by the detailed definitions in the *Kāmikāgama* (*ca.* 12th cent.) of the ternery Nāgara, Drāviḍa and Vesara, and, the summary definitions of the selfsame terms which agree wholly with the Southern rather than Northern viewpoint, with an explicit clarification on text's part that in that particular context they apply to the different shapes of the general Drāviḍian form itself.

(4) The confusion in the comprehension of the terms Nāgara, Drāviḍa, and the Vesara is a creation largely of the contemporary writers—pioneering and later—who tried literally to apply and extend the South Indian definitions meant first and last for the local shapes, to the temple forms of Northern India, not taking into account the opinion of the Northern Indian texts in that regard, nor trying to gauge the fuller sense of the statements in the *Kāmikāgama*, though the work was known to some of them.

(5) The Hoḷal inscription (*ca.* late 12th cent.) in which is claimed the knowledge of the construction of the Nāgara, the Drāviḍa, the Kāḷiṅga and the Vesara for the architect's teacher, is not an idle boast, for there is some evidence that the Karṇāṭan architects could build these forms as and when required.

(6) By Nāgara they meant the Northern Indian Latina but more particularly the Śekharī of the Deccan and Mālava; by Drāviḍa, upper Drāviḍian; by Bhūmija, the main temple type of Mālava and Seüṇadeśa; by Vesara, probably their own; and finally by Kāliṅga, very possibly the Phāṁsanā-roof temples of the kind met with

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in the Kaliṅga territory, of which a strongly local variation they rendered. They also manipulated Vārāṭa, particularly the architects of the Hoysaḷanāḍ.

(7) The builders handled their indigenous type -Vesara—as is natural to expect, very expertly. As for exotic forms, the Nāgara and the Bhūmija,—as judged from the shrine-models which range between very faithful and realistic to sketchy and impressionist, they managed with some success, near complete to indifferent. Here we must make a distinction between the builders in Kuntala proper,—the country of the Cāḷukyas, the Kadambas (and the Guttas),—where the representations of the non-indigenous forms reflect familiarity with them which is close and their understanding of these are thorough, and the builders in the Hoysaḷanāḍ whose representations, though not incorrect, have been guided more by fancy than actuality. The corresponding Hoysaḷa representations are in point of fact highly impressionist, often ugly and unconvincing.

The question now remains as to why did the Karṇāṭa architects indulge in depicting the major, traditionally revered building forms – including those of Northern India—and took pride as they did in being able to manipulate them. The reasons may be purely psychological: On the one hand, such a knowledge bespoke of the largeness and completeness of their repertoire, and their comprehensive, all embracing personal skill and capability, qualifying them as a veritable Viśvakarmā of the then current times; on the other hand, there was, perhaps, a healthy curiosity concerning knowing and learning about architectural forms other than their native, and hence not professionally known. There also seems respect for the exotic forms and reverence for the traditional formulae cataloguing the temple classes of India. The Northern Indian temple builders, though aware of the Drāviḍian temple forms, as is evidenced by their *vāstuśāstras*, never were interested in representing or actually manipulating these forms. There was no curiosity, if not respect, for forms lying outside their own. The difference amounts to what exists between the attitudes and orientations of the Carnatic and the Hindustani musicians of the present day. A Carnatic musician sings compositions in all the four Southern languages, namely Telugu, Kannaḍa, Malayalam and Tamiḻ, and in addition, in Sanskrit, Vraja and Avadhi (*bhajanas* of Mīrāṅ and Tulsidāsa),—the dialects of North,—and also Marāthī (*abhaṅgās*) and of late even Gujarātī (*bhajanas* of Nṛsiṁha Mehta) and Bengali songs. No Northern Indian musician has shown such elastic capability nor inclination to learn anything outside his own tradition, Carnatic the least and never! As now, so in the past, there was a diffe-

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rence in outlook between the two, the Southerner though conservative and sticking to his own regional form, was more ready to understand the Northern forms.

In South, too, the architects in Tamiḻnāḍu did not try any other form excepting the traditional local. Karṇāṭadeśa was acquainted with the styles and culture of the Upper Deccan and Central India from the sixth century and a number of examples of early Northern Indian Latina were built in Aihole, Mahākūṭa, Ālampur, Mahānandi and other places in the period of the early Cāḷukyas in the seventh and eighth centuries. The Northern influence and close political relations and cultural ties returned in the Medieval period and with the reinstallation of the Cāḷukyan power in the last quarter of the tenth century. It is at that time that the buildings of Northern affiliation again began to be known, represented, and even built in the Karṇāṭa territory.

In representing Northern forms, Kuntala artists were more successful than their counterparts in Hoysaḷa country. The Kuntaladeśa of the Cāḷukyas shared common frontier with the Yādavas or Seüṇas of Seüṇadeśa and their territory extended upto the borders of the Mālava country. There was a two-way traffic between Karṇāṭa and Mālava on one side and Karṇāṭa and the Seüṇa country on the other. The impact was mutual, and almost equal, embracing as it did the art and architecture as well. The Kuntala builders, therefore, knew the upper Deccani forms—Bhūmija as well as to a smaller extent Nāgara—at closer quarters as against those in somewhat distantly lying land of the Hoysaḷas, located as the latter was on the other side of the Tuṅgabhadrā in the lower section of Karṇāṭadeśa. The Hoysaḷa builders must have heard about and known through tradition as well as through the Cāḷukyan filter the principal forms of Indian temples including Northern. They perhaps had never seen them in fact. Their vision of the actuality was, as a consequence, blurred as their caricatures of Northern forms amply illustrate. That explains their failing as much as their desire to exhibit masterliness over those forms.

Whether the depiction of these forms resulted in aesthetically sensitive surfaces is a question answered by the walls themselves. The decoration of sham niches with shrine-*śikhara* tops, when properly applied,—giving due regard to the proportions and rhythm in conjunction with the tall elegant pilasters in between which they were placed,—made the walls both more articulate, expressive and interesting. The presence of the shrine-models themselves was of some significance in creating art-effects,

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particularly when the local forms, the *Drāviḍa* and the *Vesara*, were judiciously used. The presence of Northern forms in this device made little contribution to the aesthetic sensitivity of wall-planes. They did not harmonize, as did the former two, with the local context and building's rest of the features. Their presence, besides being a symbol of vanity and exuberance, just as knowledge and universal outlook of the builder, converts the walls into a museum, doubtless interesting, of the traditional temple types, as at Lakkuṇḍi and Kikkeri, or, as it also happened, at Haṅgal and Tillevalli.

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NOTES AND REFERENCES

1. Dr. G. S. Gai has been preparing a paper covering this subject; we must wait for its publication for fuller information. Here it will suffice to quote an important example that I know of—the inscription in the Lakṣmīdevī temple at Doddagaḍḍāvalli (1113)—which mentions the different named varieties of *prāsādas* at the end of the text of the inscription and apparently showing no connection with the text proper. The names given are: Vimāna, Sarvatobhadra, Vṛṣabha, Nalinaka, Uttuṅga, Vairāja, Garuḍa, Vardhamāna, Śaṅkha, Vṛtta, Puṣpaka, Gṛharāja (and Svastika ?): see R. Narasimhachar, *The Laksmidevi Temple at Doddagaddavalli*; M.A.S. No. III, Bangalore 1919, p. 8.

2. *Epigraphia Carnatica*, Vol. 8, Sorab No. 275: *Editor* B. L. RICE. The inscription is dated in the year Ś. 1153/A.D. 1231 when Seüṇa (Yādava) Siṅghaṇa of the Seüṇadeśa (Mahārāṣṭra) held supremacy over that region.

3. *Annual Report of the Assistant Archaeological Superintendent, Southern Circle for Epigraphy, for 1915*, p. 90; A.R. No. 483/1914. The inscription is undated but palaeographically datable to the later part of the twelfth century as determined for the present author by Dr. K. V. Ramesh of the Office of the Government Epigraphist, Archaeological Survey of India, Mysore, by examining the estampages of the original inscription. The Śrikāra pillar on which the inscription is engraved—its fashioning mentioned in the selfsame inscription—is stylistically datable to late 12th or early 13th century, supporting thus the date guessed on palaeographical basis.

4. P. K. ACHARYA, *Indian Architecture according to Mānāsara-Śilpaśāstra*, Bombay 1927, p. 176: And STELLA KRAMRISCH, *The Hindu Temple*, Vol. I, Calcutta 1946, p. 287: Also S. K. SARASWATI, *The History and Culture of the Indian People*, Vol. V, *The Struggle for Empire*, Sec. Ed. Bombay 1966, p. 694; and TARAPAD BHATTACHARYA, *The Canons of Indian Art or A Study on Vāstuvidyā*, Sec. Ed. Calcutta 1963, p. 157. In a paper entitled *The Bhūmija Temples*, SHRI KRISHNA DEVA has discussed the implication of the architectural terms occurring in the Kuppatūr inscription. The paper, as I earlier mentioned, was read at the International Seminar on Medieval Indian Temple Architecture, Varanasi 1967, and is presently published in *Studies in Indian Temple Architecture*, Varanasi 1975.

5. Among the Northern works, the Central Indian *Samarāṅgaṇasūtradhara* of Bhojadeva of Mālava (*ca.* 1035-1055), the Western Indian *Aparājitapṛcchā* of Bhuvanadeva (*ca.* 3rd quarter of the 12th century) and the Eastern Indian āgamic work, the *Lakṣaṇasamuccaya* of Vairocanī (*ca.* 11th or 13th century), and, the Southern Indian Śaivāgama *Kāmika* (*ca.* 12th century) yield important information. Most South Indian works define the trio—Nāgara, Drāviḍa and Vesara—differently to what is noted in the aforementioned four works. We will have an occasion to discuss this point at some length in the sequel.

6. The Nāgara style, with its two forms—Latina and Śekharī—was known practically in all provinces of Northern India; and of late in the Jejākabhukti province of Central India, and also as a

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subsidiary form in the Seüṇadeśa (Mahārāṣṭra) of the Seüṇas and Śilāhāra chiefs of northern Koṅkan (*anc.* Kuṅkaṇa).

7. Dr. K. V. Ramesh prepared a fresh reading for me of the text from the estampages. I have used his reading for this paper. My interpretation had been subsequently examined by Dr. Gai. I have incorporated his suggestions in the translation.

8. The Divine Architect: the Architect of the gods.

9. The dark, sinful, inauspicious and bad period which set on earth after the passing away of Śrī Kṛṣṇa.

10. The inscription first eulogizes the township of Kuppatūr and next strikes on the main point, namely, the description—rather florid—of the Koṭiśvara temple with which it was ultimately concerned.

11. My rendering differs from Rice's. The relevant portion of his translation I quote below for comparison:

"Within that village, vying with Kailāsa, stood the temple of Kōṭināṭha; built by Viśvakarma and carved with complete devotion, planned in perfect accordance with the many rules of architecture, and freely decorated with *drāviḍa*, *bhūmija*, and *nāgara*." Rice adds in a footnote: "These (i.e. *drāviḍa*, *bhūmija* and *nāgara*) and *bhadrōpēta* appear to be technical terms of the *śilpa-śāstra* or science of architecture."

12. Śekhari is the multi-spired form as opposed to the Latina, which is the single-spired one. The identification and the aspects of this form I have discussed in *The Principal Forms of Indian Temple Superstructure* for the past several years in press.

13. The temple, like the Kuppatūr temple, was founded during Seüṇa occupation of upper Karṇāṭa. But the style it follows is still, and purely, Karṇāṭan.

14. *Cf.* PERCY BROWN, *Indian Architecture* (Buddhist and Hindu) Fourth Ed., Bombay 1965, pl. CXXVIII, fig. 2.

15. The identification is tentative; *see* here discussion on the selfsame form.

* I have an impression that I saw similar instances of Śrīkāra pillars in the northern *dvāramaṇḍapa* of the great Śiva temple at Aṇṇigere, a Cāḷukyan building of the years around 1010.

16. At Basarāl (mid 13th century) for instance.

17. For Nandī temple (Aruṇācaleśvara), see M.H. Krishna, *Annual Report of the Mysore Archaeological Department for the year 1932*, Bangalore 1935, pl. XX, fig. 2. For Avani temple (Lakṣmaṇeśvara), see again M.H. Krishna, *Annual Report of the Mysore Archaeological Department for the year 1935*, Bangalore 1935, pl. XVIII, fig. 1.

† Some old temples in the Galaganātha group of the earliest phase of the later Cāḷukyas (overlapping with the latest of the Rāṣṭrakūṭas) show beginnings of this feature in that area.

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18. E.G. Yellammā temple, *ca.* 1025 (*cf.* here fig. 38); I am discussing Sūḍi and other early and late buildings in the *Encyclopaedia of Indian Temple Architecture* sponsored by the American Institute of Indian Studies, Varanasi.

19. Temple at Huvināhaḍagali (built before 1071) for instance.

20. I am discussing the date of this and analogous temples in the *Encyclopaedia.*

21. The Karṇāṭadeśa earlier had its own form of the Drāviḍa which may better be termed Deccano-Drāviḍian or Upper Drāviḍian. That was in the period between 600-650 to which the oldest Southern-like buildings at Bādāmi, Mahākūṭa and Aihole belong. A second wave emphasizing the Drāviḍian character with great clarity but still never the same as the Pallavan of the Lower Drāviḍadeśa is reflected in the three Southern looking temples at Paṭṭadakal, namely, the Saṅgameśvara (*ca.* 696), the Virupākṣa and the Mallikārjuna (c. 745). An idiom akin but superior to and grown independently of the early Cāḷukyan is the Rāṣṭrakūṭa one represented in its best form at Ellorā (Kailāsa of about 775 and the two Jaina temples of early 9th century) and at Saṅgameśvara near Kuḍali Saṅgam in Mysore State (late 8th century). Those of the Late Rāṣṭrakūṭa phase and those that may have been built at the fag end of the Rāṣṭrakūṭa hegemony under the localized Cāḷukyan power, the Cāḷukyas then hybernating, as at Aihole: e.g. twin temples in the Galaganātha group, are still Drāviḍian. When the Cāḷukyas again reasserted their power around 977, the situation changed. The local Drāviḍian began to alter and at a very fast rate too. But the memories of the Drāviḍa variety of the preceding phase were preserved and the form was time and again shown on the Karṇāṭa temple walls. These Drāviḍa models, as the time progressed, began to be affected by the lines, curves, verve and detailing of the later Cāḷukyan conception, true: With the result that the Drāviḍa forms portrayed after 1060-70 are not the same as they used to be earlier; but though not pristine, the Drāviḍa can still be recognized without difficulty even on the Hoysaḷa walls where Drāviḍa's companion, the Nāgara, underwent a high degree of impressionism.

22. The Hoysaḷa idiom is in large measure a derivative of the Cāḷukyan, in spite of some originality seen in handling, interpretation and organization of the elements.

23. Why did it so happen, I have briefly explained near the end of the essay.

24. The inscriptions and the literary works in the periods between 450-1000 styled the proto-Nāgara and the early Nāgara (Latina) forms simply as "*prāsāda* with *śikhara*".

25. This is true of the works from the Northern as well as the Southern India.

26. Adau tu Nāgarān vakṣye prāsādān sarvakāmadān ।
anekāṇḍaka-saṁyuktāḥ krama-yukti-vidhi=s=tathā ॥
Utsedhe Nāgarāḥ śṛṅgai=ranek=ākāra-rūpiṇaḥ ।
śṛṅg=oraḥśṛṅga-pratyaṅga-tavaṅga=ādika-bhūṣitāḥ ॥
Eka-dvi-tri-kram-onnatya rekhā-garbha-samudbhavāḥ ।
doṣa-vāhā=ś=ca saṅkīrṇā vipulā dhanya-saukhyadāḥ ॥
Trimūrtaya=s=tu bhadr=ānte rathikā sarvakāmadāḥ ।
śukanāse ca saṅghāṭā bhadret=v=ek=eika saṁyutāḥ ॥
Āmalasār=ānta-sthita-kalaśaiḥ suvibhūṣitāḥ ।
patākā-dhvaja-yuktā=ś=ca Nāgarāḥ sarvakāmādāḥ ॥

—*Aparājitapṛcchā* 106/18-22

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27. Mūlaṁ masūrakaṁ jaṅghā-kapotaṁ śikharaṁ galam ।
ūrdhve=ndv=āmalasāreṇ=āṣṭavargaḥ kumbha-śūla-yuk ॥
Anyaḥ parinikṣiptaṁ prokta varg=āṣṭaka=n=tu yat ।
anyaḥ pratirathaiḥ koṇai=rany=onya=ādhika bhadrajaiḥ ॥
Tribhi=rvā pañcabhi=rbhāgaiḥ navabhi=rv=ātha saptabhiḥ ।
so=' aṣṭadhā navabhi=r=nīchaiḥ yukto (vā davakastakaiḥ ?) ॥
Svacchandaṁ ca vicitr=āṅgaṁ sāntaraprastra-kriyāṁ ।
uha-pratyūha saṁyuktai=(ro jatost=āṁśa muṇḍa yuk ?) ॥
Sa-karmā karmajaṁ ya=n=tu maṇḍal=āmalasārakam ।
śukanāsikyā yuktaṁ pārśvayoḥ pramukha-mukhe ॥
(Kuṇḍa maṇḍapa ? mukhamaṇḍapa) saṁyukte=maṅga-pratyaṅga kalpitam ।
yathā-śakti yathā-śobhaṁ vidhātavyāṁ hi Nāgaram ॥

—*Kāmikāgama* 51/4-10

28. *See* citation in the foregoing.

†† Śukanāsa, however, is featured in the Drāviḍian temples at Paṭṭaḍakkal and the Rāṣṭrakūṭa monoliths at Ellorā.

29. The temples at Candrehe and Masaun in Central India (Ḍāhala style; *ca.* mid 10th cent.).

30. The three temples at Baudh in Orissa, Kaliṅga style (*ca.* late 10th century).

* The verse figuring in the *Kāmikāgama* elsewhere is very similarly worded:
Upānāt=stūpi-paryantaṁ yugāśraṁ Nāgaraṁ bhavet ।

—*Kriyāpada* 51/93

31. This seems to be the implication.

† The *Tantrasamuccaya* of Nārāyaṇa (1426) has the same verse (*cf.* 2/71).

32. Only a few works recognize the *śālakāra* type as Nāgara.

33. In cataloguing the shapes of the crowning members of the *vimāna*, the *Mayamata* includes *āmalaka* (*cf.* 18/16). Excepting this cursory notice, nothing indeed of Nāgara affiliation is found in any known Southern work on matters concerning the *Nāgara* temple (of late, I found that Bhattacharya has mentioned this: *vide* his p. 159).

34. The point will be clear in the further discussion where 'Drāviḍa' has been at some length reviewed.

34a. I am citing the verses for the Kesarī temple of the selfsame series in the succeeding note, which will give some idea about the texts and the context. I, then, forego citations concerning Nandiśāla and other varieties of the Kesarī series to be alluded to in the discussion to follow.

35. *cf.* the *Samarāṅgaṇasūtradhāra*:
Ādyaḥ pañcāṇḍakāḥ kāryaḥ prāsādaḥ Kesar-īti yaḥ ।
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cf. the *Aparājitapṛcchā*:
Ādyaḥ pañcāṇḍako jñeyaḥ Kesarī nāma nāmataḥ ।
159/2

The *Aparājitapṛcchā* has apparently borrowed its information from the *Vāstuvidyā* of Viśvakarmā. The work, as a whole, is still unpublished, but some of its chapters, which include the one on Kesarī temples, have been incorporated by N. M. Sompura in his compilation, *Śilparatnākara* (Dhrangadhra 1939, chap. 6).

36. *Nandikā* is usually half the size of the *pratiratha* or *pratibhadra* or *pratikarṇa* proliferation.

37. The detailing is certainly not Western Indian.

38. I have discussed this aspect in detail under "Kūṭina" in *The Principal Forms of Indian Temple Superstructures*.

39. The implication of the insertion *āyataṁ* is not clear to me.

* As before, the *Tantrasamuccaya* seems to copy this verse from the *Kaṭakabhūṣaṇa* (*cf. Tantrasamuccaya* 2/71).

40. This is particularly true of the stellate variety of Bhūmija.

41. *See* my article "Some Early Jaina Temples in Western India", *Golden Jubilee Volume*, Bombay 1967, fig. 18.

42. Jalasiṅgi for instance. This has been a recent discovery of the State Department of Archaeology, Mysore.

43. However, the *Aparājitapṛcchā* mentions Vesara at one place with some confusion in orthography and the area to which Vesara belongs:

Pūrv-odbhavaṁ Nāgaraṁ ca Karṇāṭe Drāviḍaṁ smṛtam ॥
Vyantaraṁ Paścime-bhavaṁ Veśaraṃ c-ottare tathā ।
Kaliṅga-deśe Kālingaṃ Yāmunaḥ sarvataḥ sthitam ॥
229/1-2

"In the eastern region was born Nāgara; in Karṇāṭa, Drāviḍa: Vyantara was in the Western region and Veśara in the North; the Kāliṅga in the Kaliṅgadeśa and Yāmuna at all places."

There is no way to know what the author meant by the term Veśara (i.e. Vesara), unless his Miśraka (composite) which he mentions in his list of the 14 classes of temples is the same as Vesara.

44. *Cf.* Stella Kramrisch, *The Hindu Temple*, Vol. I, Calcutta 1946, p. 291. The text of the *Kāmikāgama* runs as follows:

Sa-khaṇḍa khaṇḍa-harmyaṁ tu kaṇṭha=māy=obhayātmakaḥ ॥
Uttar=ottarato vyūha yuktāntara tala-krīyā ।
eva=mādi vicitr=āṅgaṁ vimānaṁ nāma Vesaram ॥

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45. Uttar=ottara-niryuktaṁ sāṅkaraṁ Vesaraṁ matam ।
tri-pañca-sapta-dvi-catuḥ-ṣaḍ-bhaktay=aika-tala-kramāt ॥
49/28

45a. Kramrisch, *ibid.*

46. *Cf.* here fig. 11 showing the detail of Kaṭṭeśvara temple at Hirehaḍagali, where an apsidal temple is shown on the other side of the Kāliṅga.

47. See here citation under note no. 45.

47a. *Cf.* Tarapad Bhattacharya, *The Canons of Indian Art or A Study on Vāstuvidyā*, sec. ed., Calcutta 1963, p. 154.

47b. *Ibid.* p. 158.

48. Temple aediculae placed at the corner of the *vimāna*-superstructure in the upper parapet.

49. The aediculae of the wagon-vault shrine placed at the *bhadra*—central offset—in the upper parapet.

50. F. H. Gravely and T. N. Ramachandran, "The Three Main Styles of Temple Architecture Recognized by the Śilpa-Śāstras", *Bulletin of the Madras Government Museum*, NS G.S. Vol. VII, pt. 1 (Revised ed.), Madras 1962, p. 23.

51. *Ibid.* p. 22.

52. *Ibid.* p. 23.

53. *Ibid.*

54. This was in a paper he read before the International Seminar on Indian Temple Architecture held at the American Academy of Benares, Varanasi 1967.

* Bhattacharya places here a foot-note which is important: says he: "The terms Nāgara, Drāviḍa and Vesara therefore meant, to South Indian architects, three varieties of buildings of South India built of different shapes, and not three separate styles, viz. of North India, of the Deccan and of South India. Vesara means also a 'mule'. Does the word refer therefore to a hybrid style?"

† Bhattacharya's foot-note here says: "Śilparatnam, p. 84. The Kāmikāgama of course describes a real Nāgara temple in chapter 49, but elsewhere refers to the Drāviḍa, Nāgara, and Vesara temples, really as varieties of Drāviḍian temples."

55. Bhattacharya pp. 155-160. Bhattacharya takes the whole superstructure of a Drāviḍa-vimāna as the *śikhara* and the cupola (which is the *śikhara* proper in Southern reckoning) as *stūpī* (which is in point of fact the equivalent of *kalaśa* in Drāviḍian terminology).

56. Kramrisch, vol. II, p. 294.

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57. *Ibid.* p. 290.

58. *Ibid.*

59. *Ibid.*

60. *Ibid.*

61. I reserve references for I am discussing these temples elsewhere with full documentation.

62. *See* Kramrisch pp. 290-291.

63. Bhūmijā bhūmikā-kramai=r=jaṅghā-hīnai=ś=ca bhūmikaiḥ ।
śṛṅge śṛṅgayuktāḥ kāryā bahu-śṛṅga-samākulā ॥
Karṇe pratirathe c=aiva bhadre ca pratibhadrake ।
mandāra-puṣpikā ghaṇṭā Vāitāḥ śubha-lakṣaṇā ॥
—*Aparājitapṛcchā* 106/30-31

64. *Cf.* the *Aparājitapṛcchā*, chapter 175.

65. Kāliṅgā-Nāgarā-Lāṭa-Vāiāṭa-Drāviḍā=s=tathā ॥
Gauḍā iti ca saḍ=aiva=te prāsādā=ś=ca sa-rekhakāḥ ।
—*Lakṣaṇasamuccaya* 27/27-28

66. The features do not emerge out clearly. The text is as follows:
Vināṁ (dhāritayora-sya ?) patākā bāhyamaṇḍanam ।
uttar=ādhā lup=āroha-kriyāṁ dhārikay=ānvitam ॥
Unnatā vā na tasy=āṅgaiḥ sarvāṅgaiḥ parimaṇḍalam ।
caturaśr=āṣṭa-vṛttābha-grīvā-śikhara-saurabham ॥
idag-bhūt=āṅga-saṅkalpaṁ Kāliṅgaṁ saḍmaṁ sammatam ।
—*Kāmikāgama* 49/21-23

67. The terminology the text uses is Southern and the shapes it refers to are different to those known in the Kaliṅga country.

68. Jaina temple at Mudigere (*ca.* late 11th cent.), Śiva temple at Gorūr (1166), and the Rāmeśvara temple at Kuppagade (1189).

69. Lakṣmīdevī temple at Doddagaḍḍavalli (1112); the triple shrine of Harihareśvara at Hariharapura (*ca.* first quarter of the 12th century), etc.

70. The Triśaṅkareśvara temple at Brahmagiri, the triple shrine at Panagal (*ca.* 12th cent.), the triple Śaiva shrine and the Jaina temple at Vaḍḍamān (13th cent.), etc.

71. The origin and development of this form in relation to the Upper Drāviḍadeśa is yet to be worked out.

72. "Three Temple Styles", pp. 11 & 25.

73. "The Matrix of South Indian Architecture", *Journal of Indian History*, Vol. XLII, Part III, No. 129.

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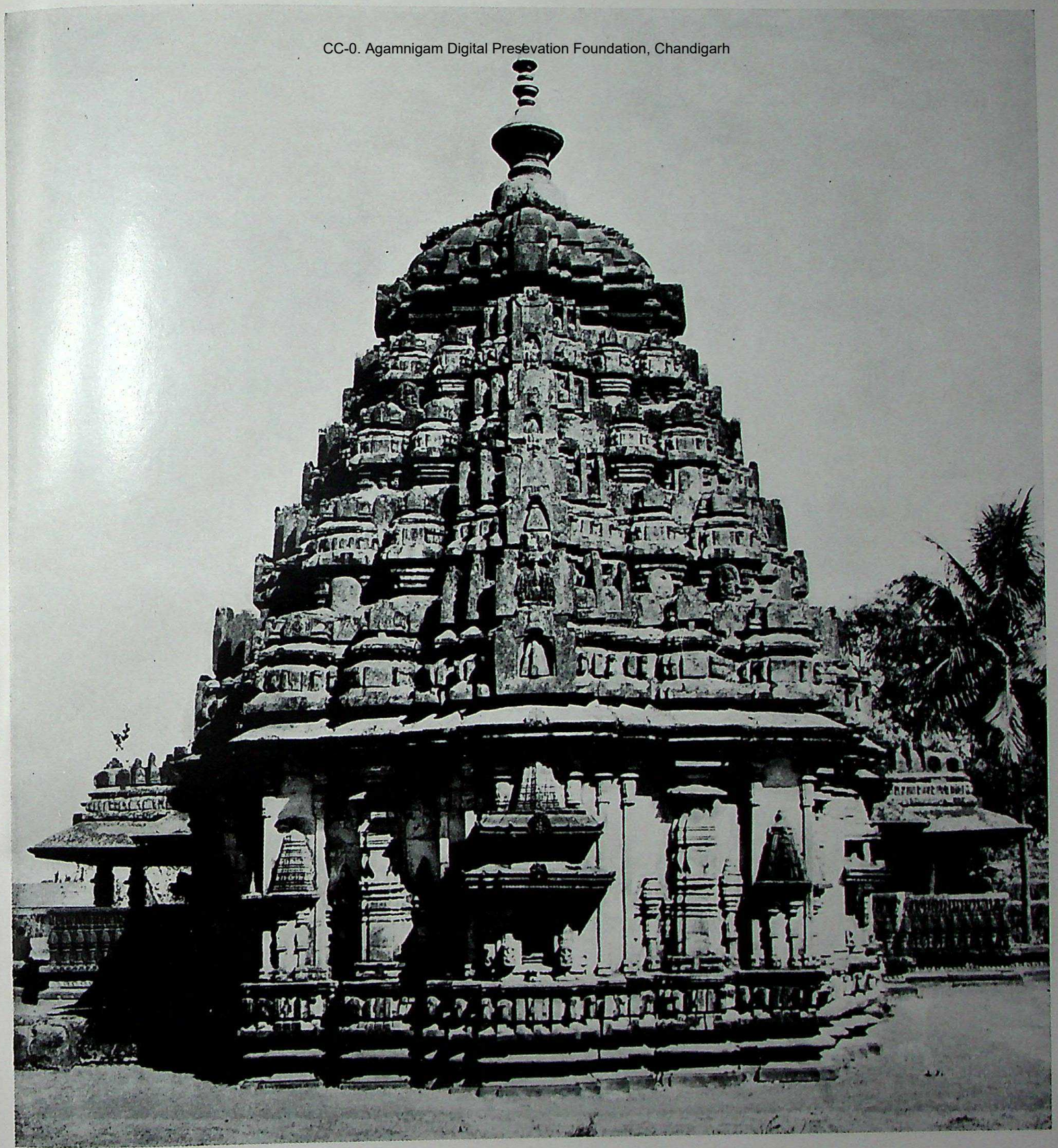

1. Koṭinātha temple, Kuppatūr, Mysore; view from the west; Later Karṇāṭa style, Kadamba idiom, Yādava period, 1231.

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2. Tārakeśvara temple, Haṅgal, Mysore; Later Karṇāṭa style, Kadamba idiom; *ca.* 1180: *vimāna*, south wall. Notice the shrine models as well decoration.

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3. Tārakeśvara temple, Haṅgal; east wall, right side detail; Drāviḍa, Bhūmija and Nāgara (Śekhari) aediculae.

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4. Tārakeśvara temple, Haṅgal; south wall, detail; Nāgara and Drāviḍa - *śikhara*-models.

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5. Śāntesvara temple, Tillivalli, Mysore; Later Karṇāṭa style, Kadamba idiom, Yādava period, 1238: Notice the Bhūmija and the Nāgara (Śekhari) shrine *śikhara*-forms.

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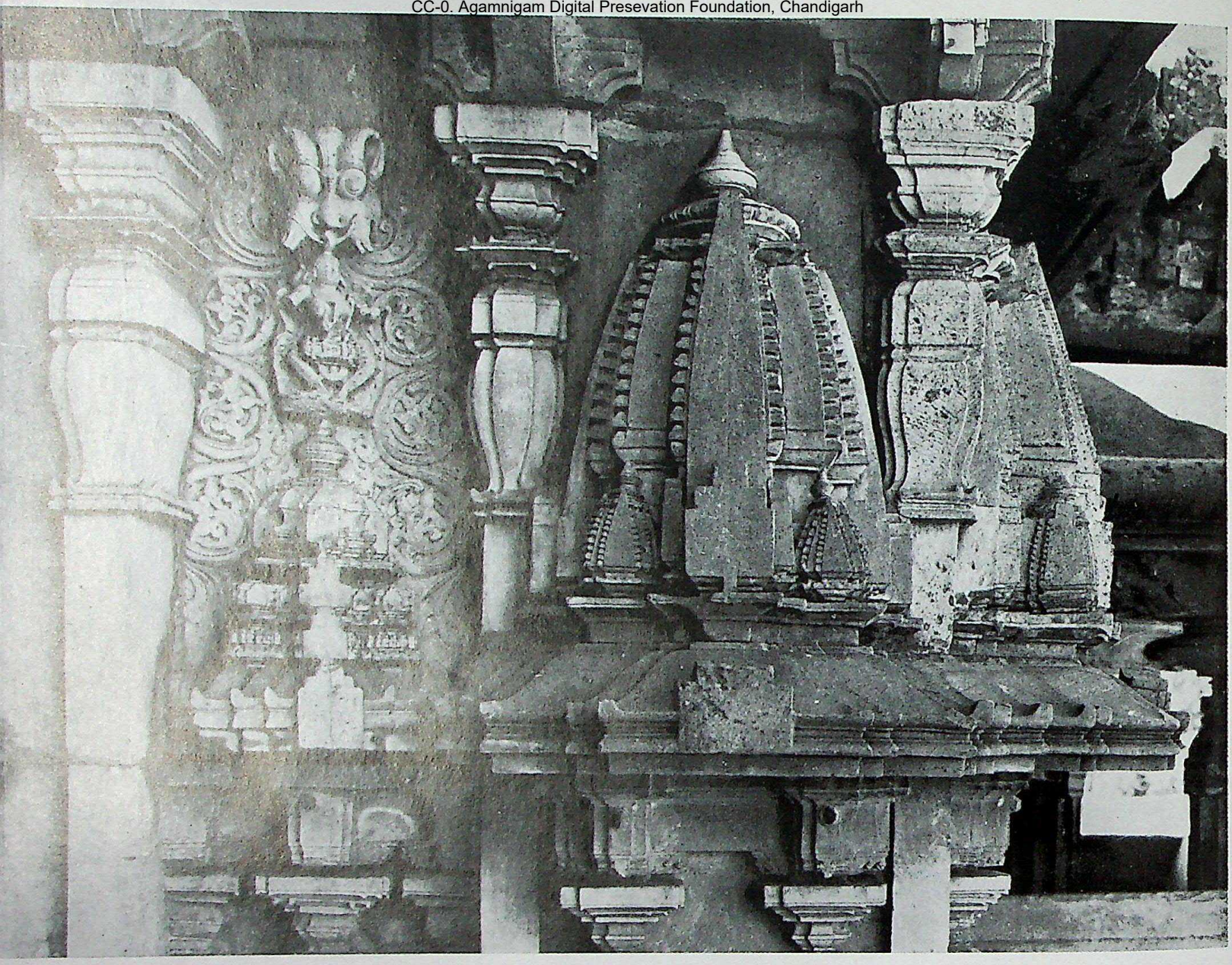

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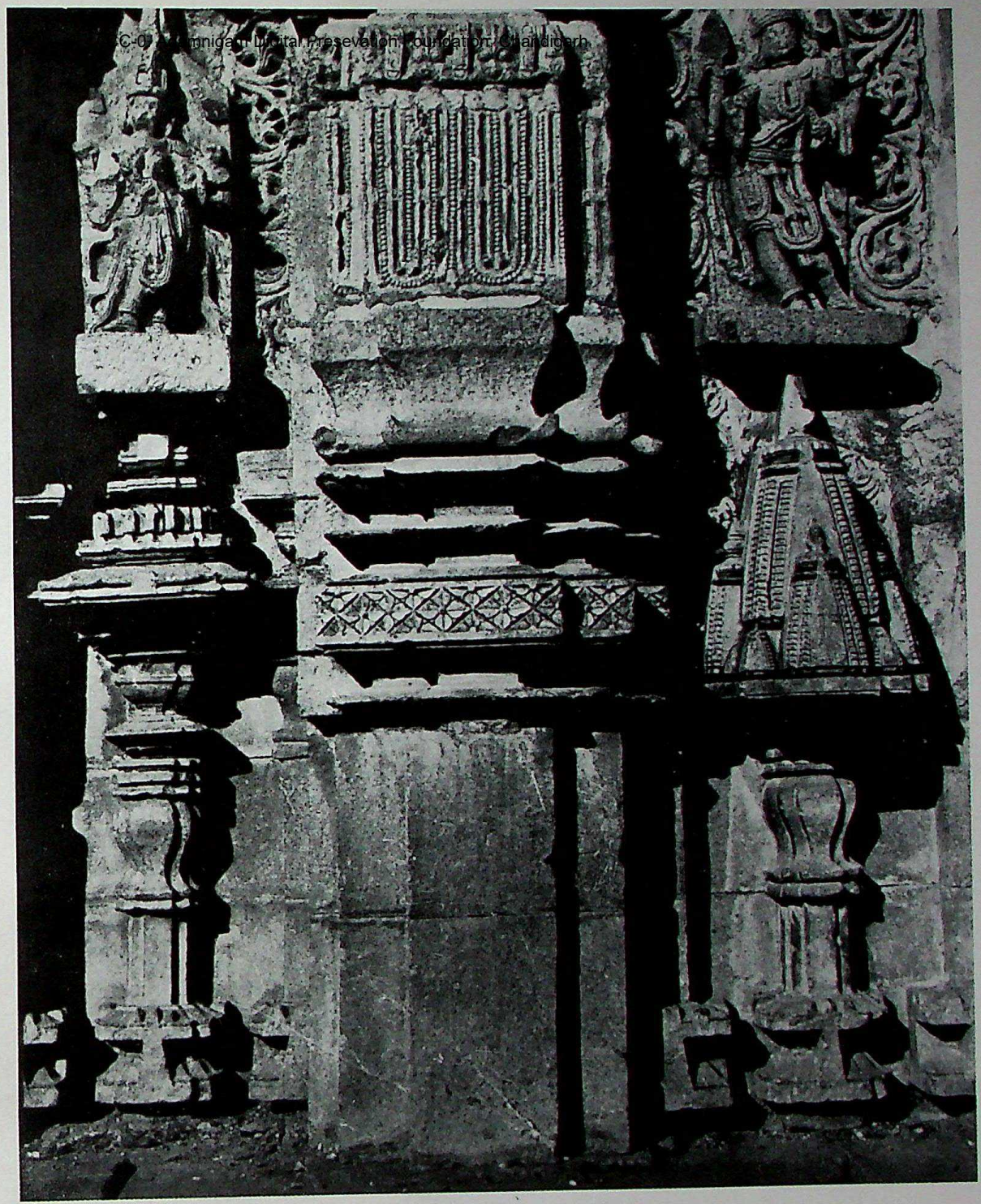

7. Lakṣmīliṅgeśvara temple, Lakṣmeśvara, Mysore; Northern shrine, east face, wall detail; Later Karṇāṭa style, Cāḷukya, *ca.* 1060: Notice the Drāviḍa and the Nāgara forms.

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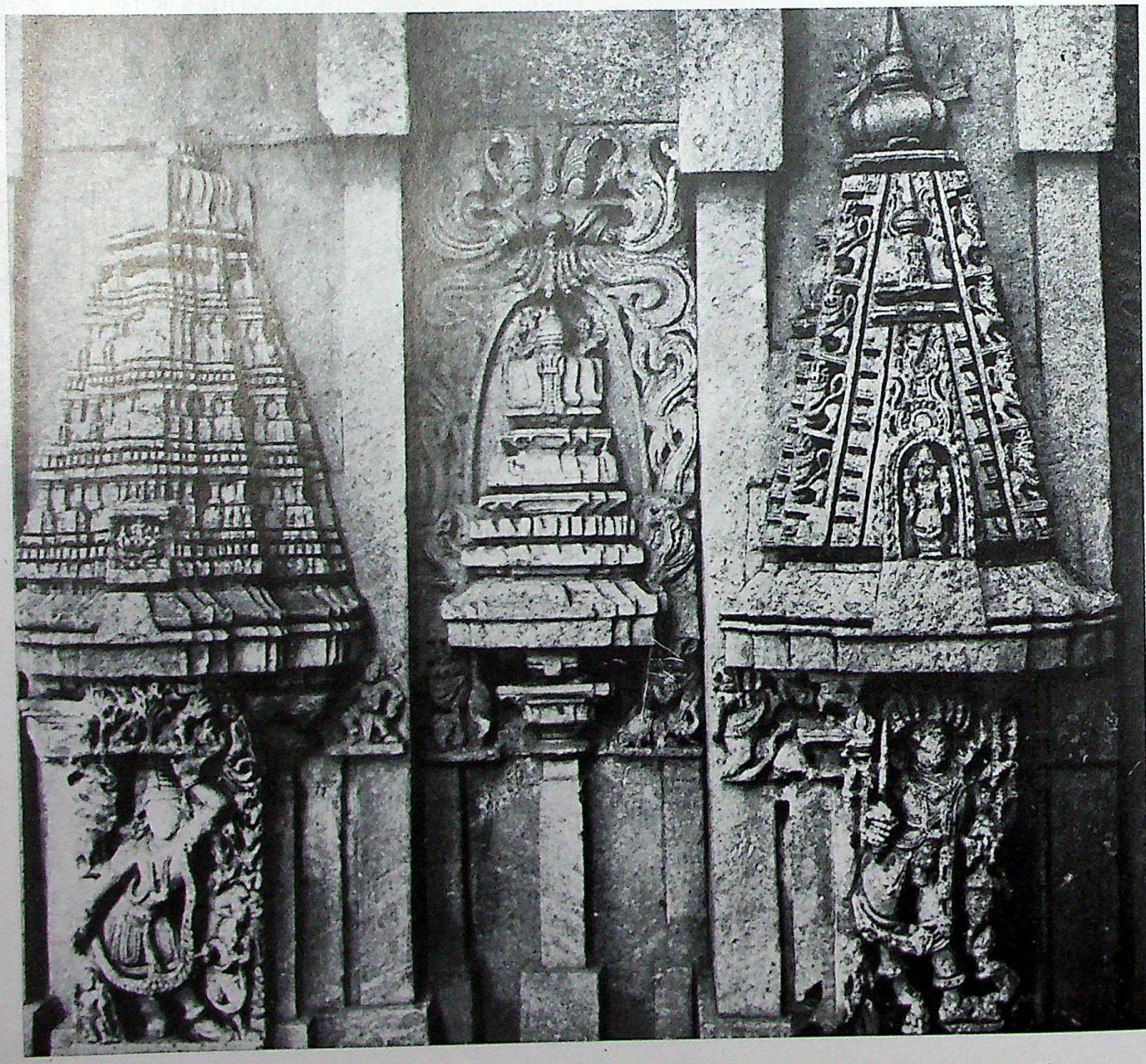

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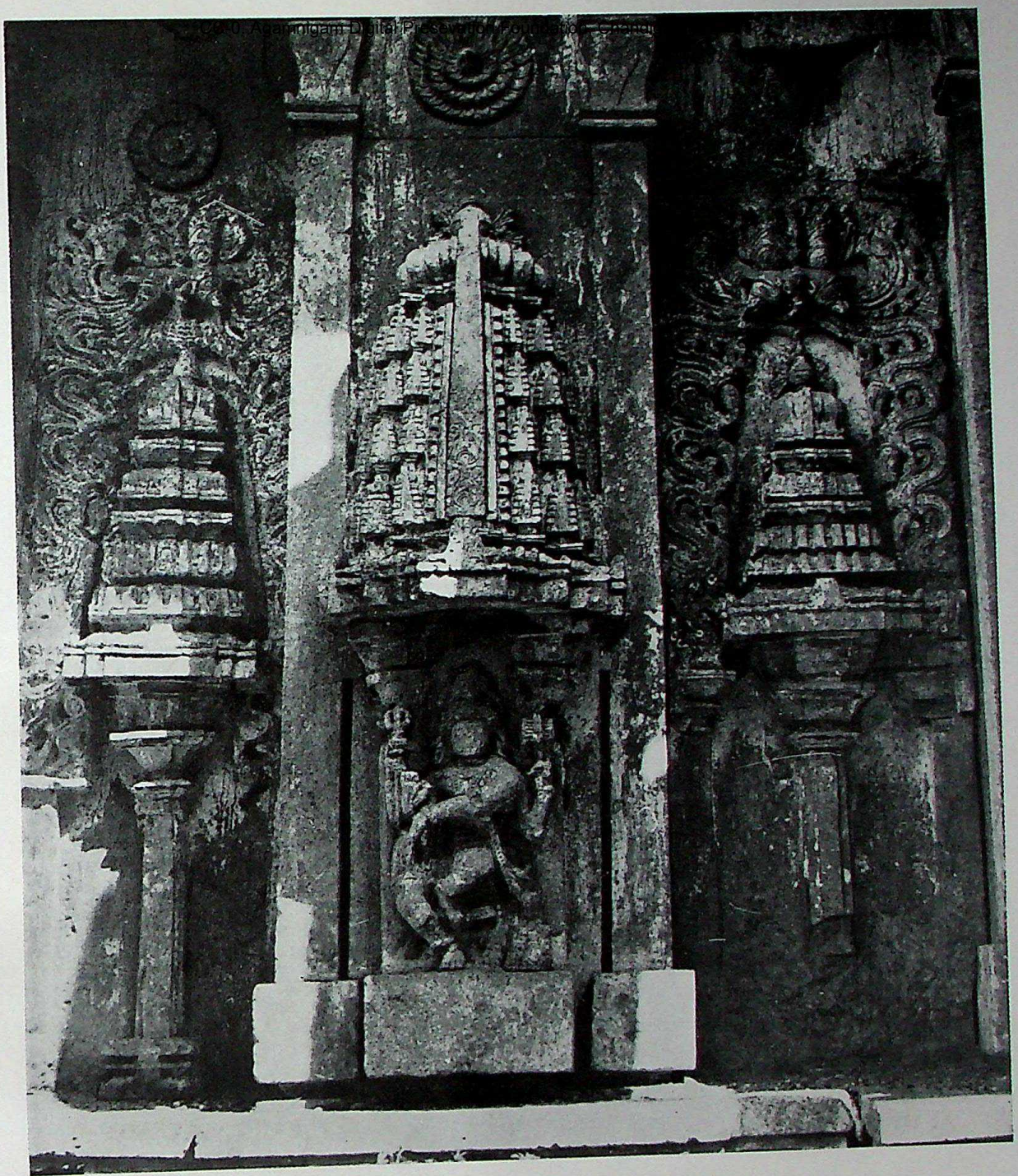

9. Malleśvara temple, Kikkeri, south wall detail; Drāviḍa and Vārāṭa *śikharas*.

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10. Sarasvatī temple, Gadag, Mysore; Later Karṇāṭa style, Cāḷukya; *ca.* 1060; south-east corner detail showing Vārāṭa and Vesara forms.

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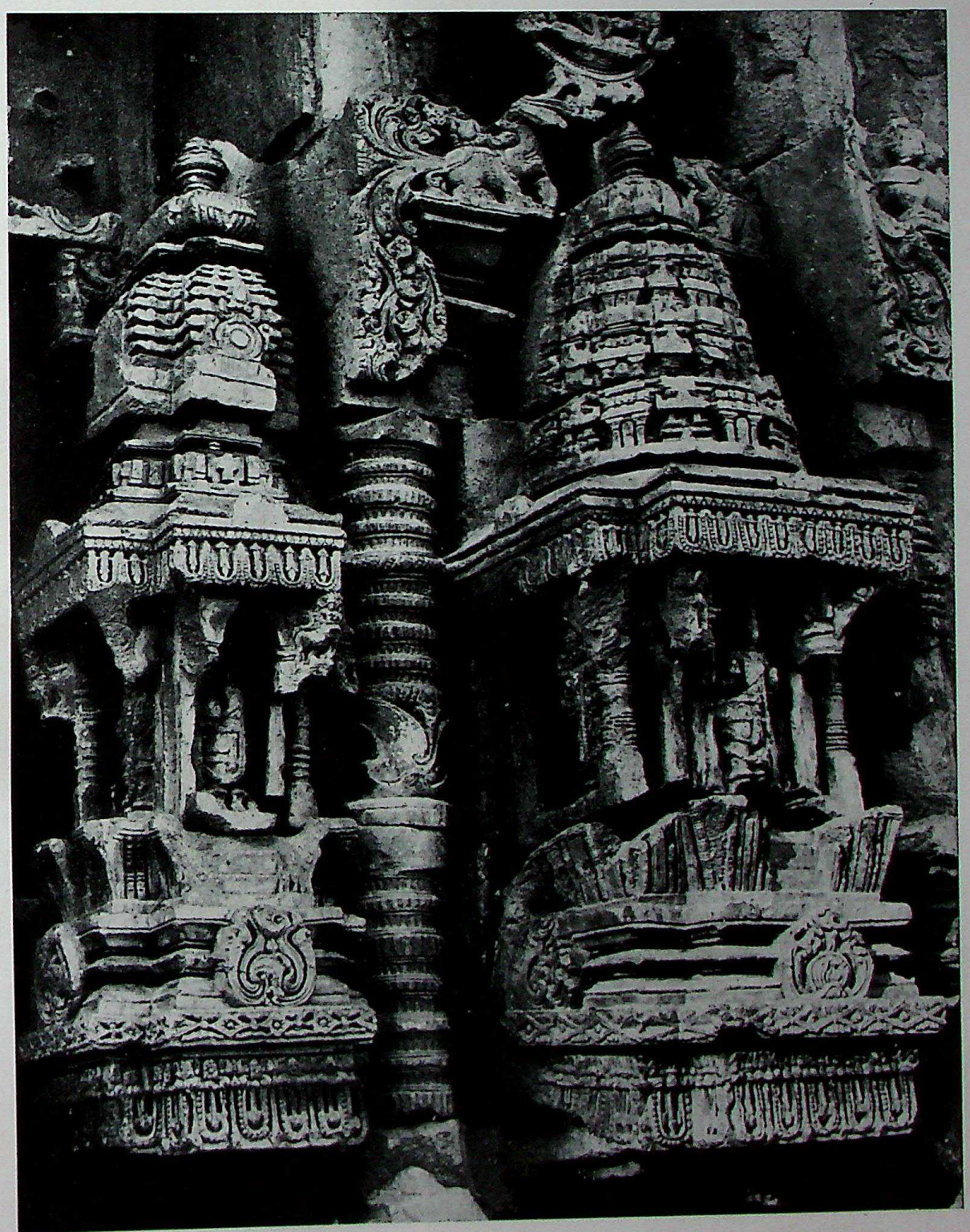

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13. Koṭināṭha temple, Kuppatūr; *vimāna*, south-west corner detail: Nāgara (Śekhari) and Vesara *śikhara* models (*cf.* fig. 1).

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14. Keśavasvāmī temple, Huvināhaḍagali, Mysore; Later Karṇāṭa style, Cāḷukya, 1090; *maṇḍapa*, pillar-*jaṅghā* detail showing Bhūmija (schematized) and Drāviḍa form.

15. Tripurāntakeśvara temple, Bālāgāmve, Mysore; Later Karṇāṭa style, Cāḷukya; 1070; *maṇḍapa*, pillar-*jaṅghā* detail showing Drāviḍa and Nāgara (Latina) forms.

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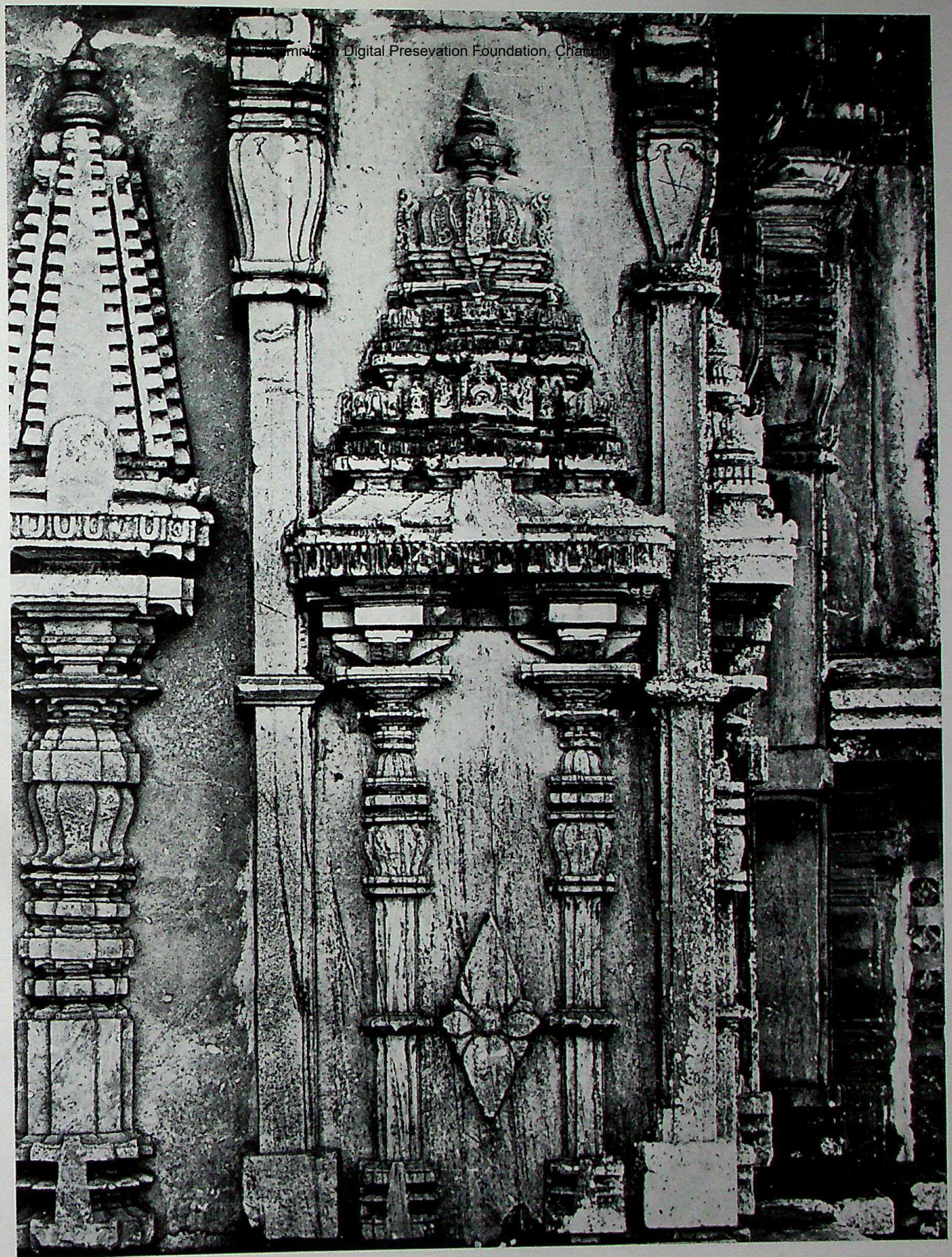

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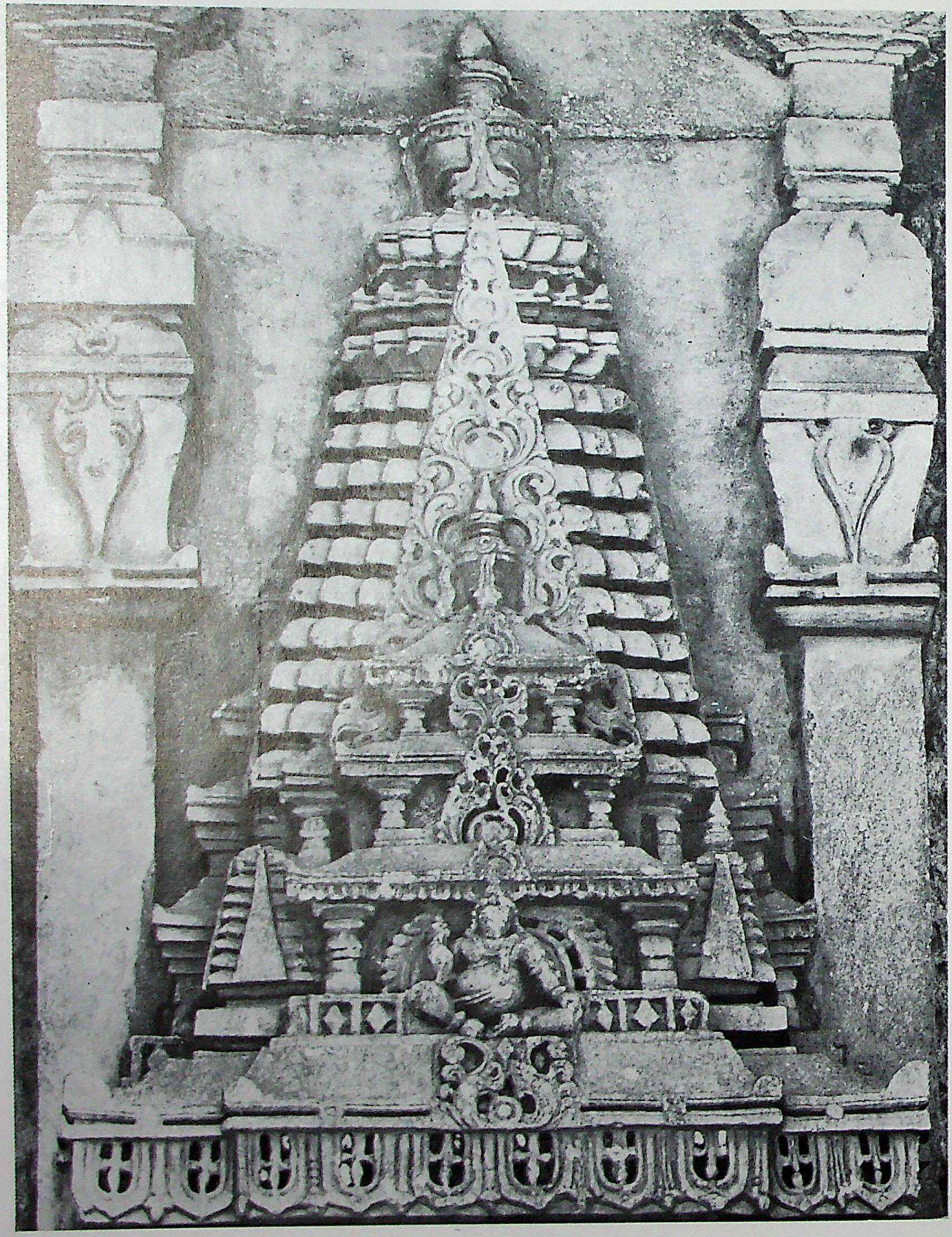

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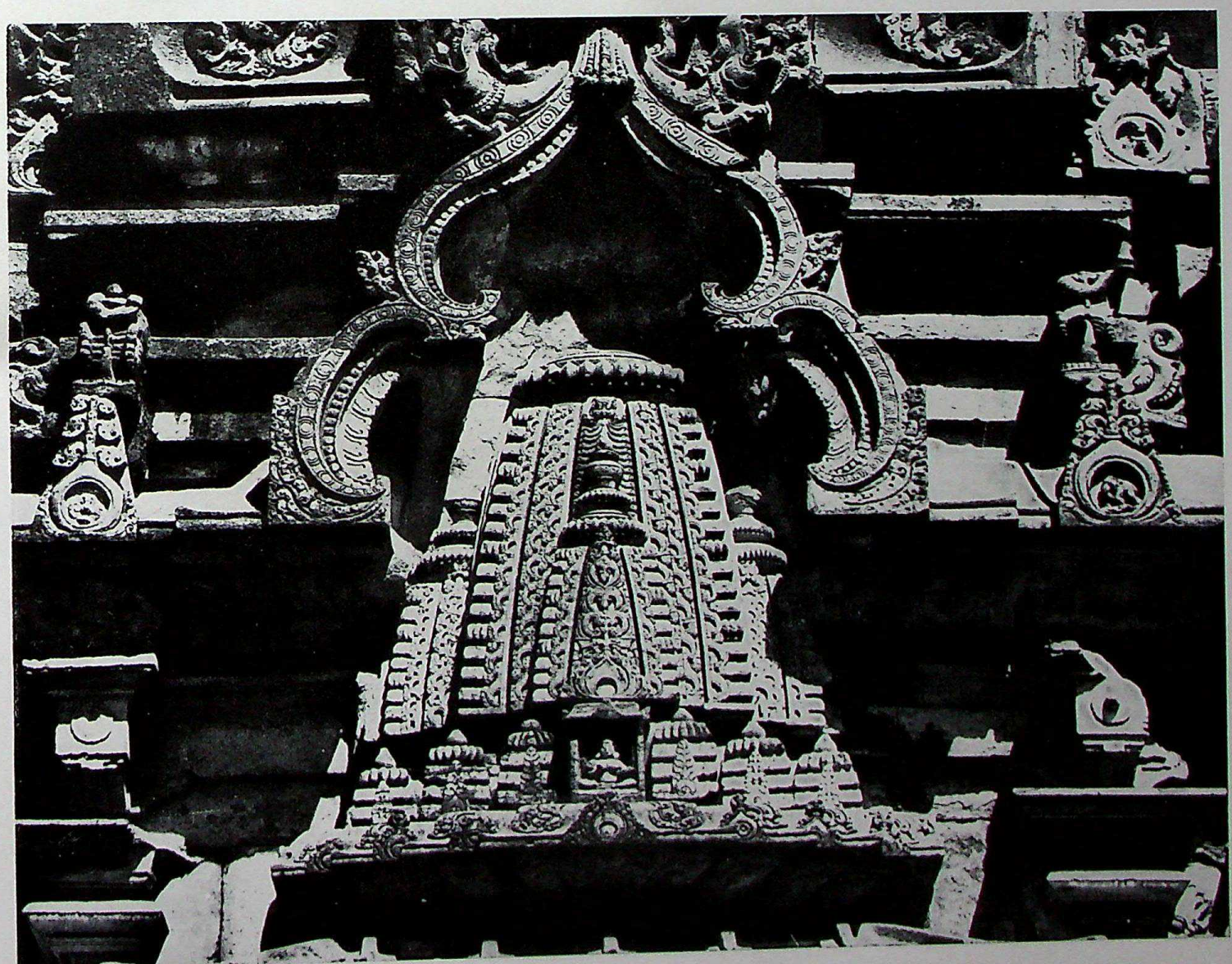

18. Sūrya shrine, Trikuteśvara temple, Gadag; *ca.* 1010; *vimāna*, east face of the superstructure, Nāgara form below the *śūrasena*-arch.

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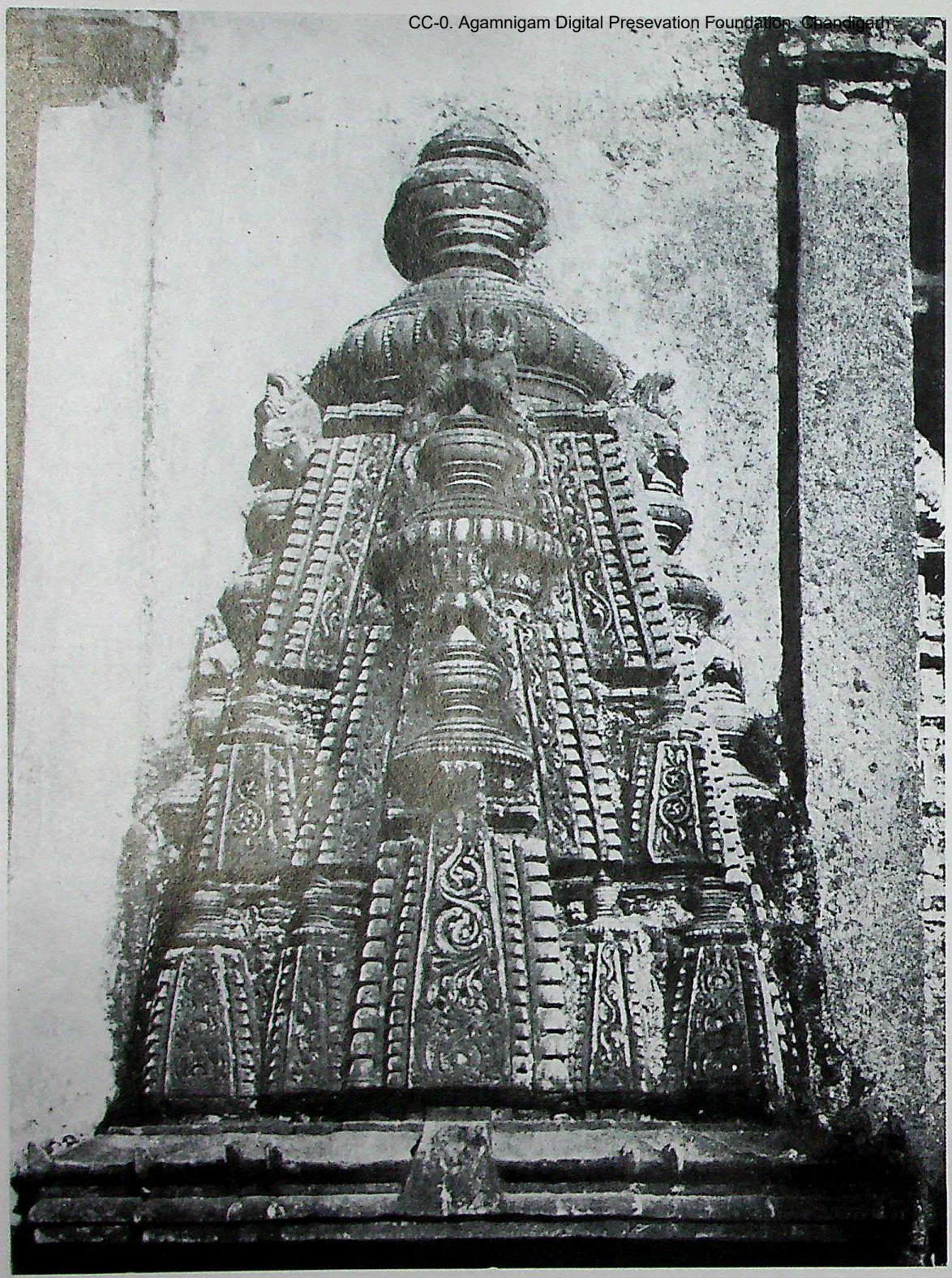

19. Koṭināṭha temple, Kuppatūr: west wall, detail showing Nāgara (Śekhari) *śikhara* (*cf.* figs. 1 & 13).

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20. Gaṇapati temple, Haṅgal; Later Karṇāṭa style, Kadamba, *ca.* late 12th century: the example of a Nāgara-*śikhara* over the *mūlaprāsāda.*

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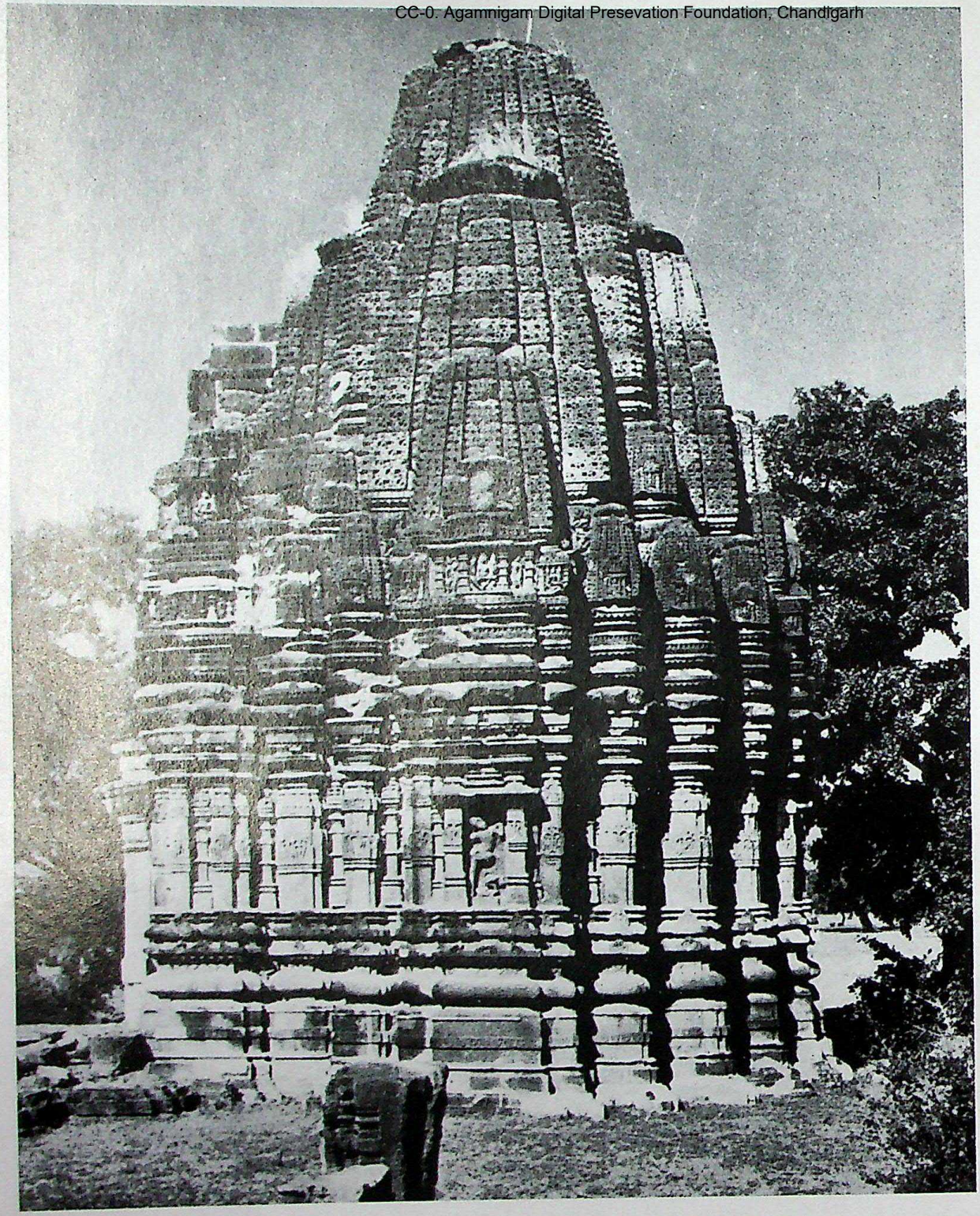

21. Baijanātha Mahādeva temple, Badnāvar near Dhāra, Madhya Pradesh; Mālava style, *ca.* late 11th century: view from the south. An example of the Nāgara temple (Śekhari) in Mālava.

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22. Kalideva temple, Bāgali, Mysore; Later Karṇāṭa style, Cāḷukya, *ca.* 987 : *Vimāna,* south wall detail showing aedicule of the Drāviḍa super-structure.

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23. Kāśivisveśvara temple Lakkuṇḍi, Mysore; Later Karṇāṭa style, Cāḷukya, *ca.* 1008, *vimāna*, south wall detail showing Drāviḍa superstructure with *śālā śikhara*.

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24. Kalleśvara temple Huvināhaḍagali, Mysore; Later Karṇāṭa style, Cāḷukya, in or before 1071. *Vimāna*, west wall detail showing *dvitala* Drāviḍa temple.

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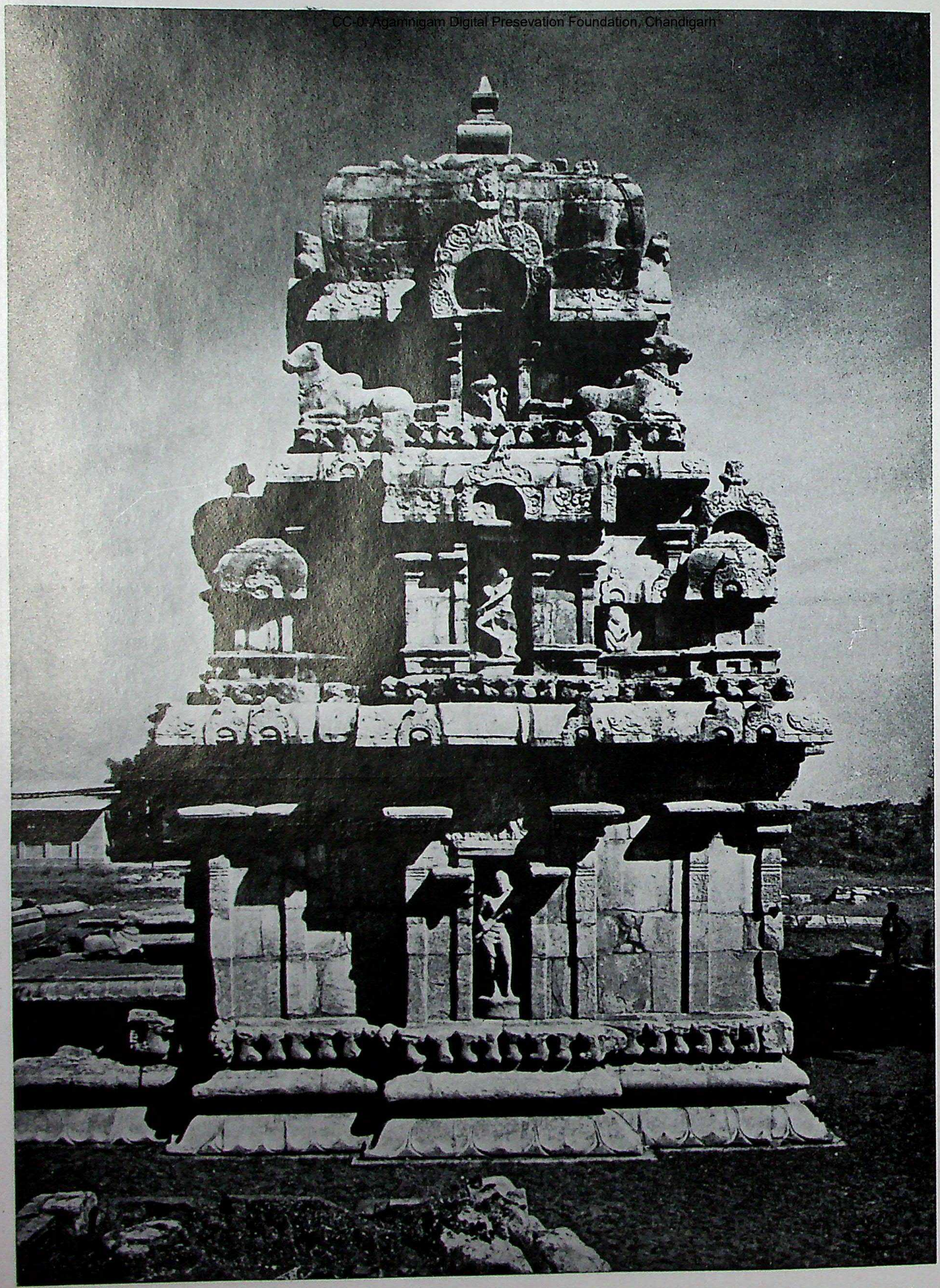

25. Southern shrine, Muvarkovil, Koḍumbāḷūr, Tamiḻnāḍu Cōḷanāḍu style, Irrukuveḷ, *ca.* 880. Example of a Drāviḍa temple.

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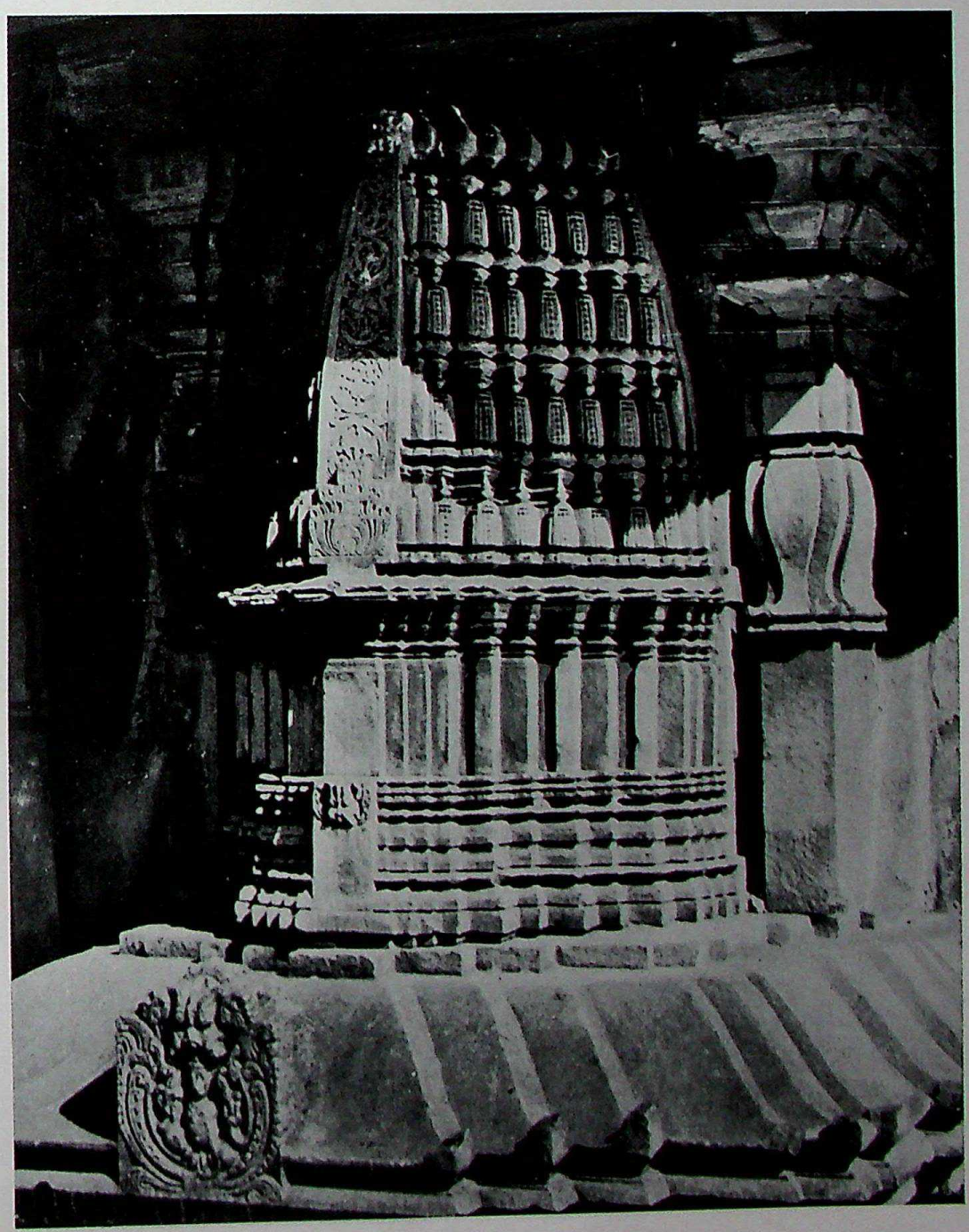
26. Siddheśvara temple, Hāveri; south wall, Bhūmija shrine model over the *bhadra*-niche. *ca.* 1068.



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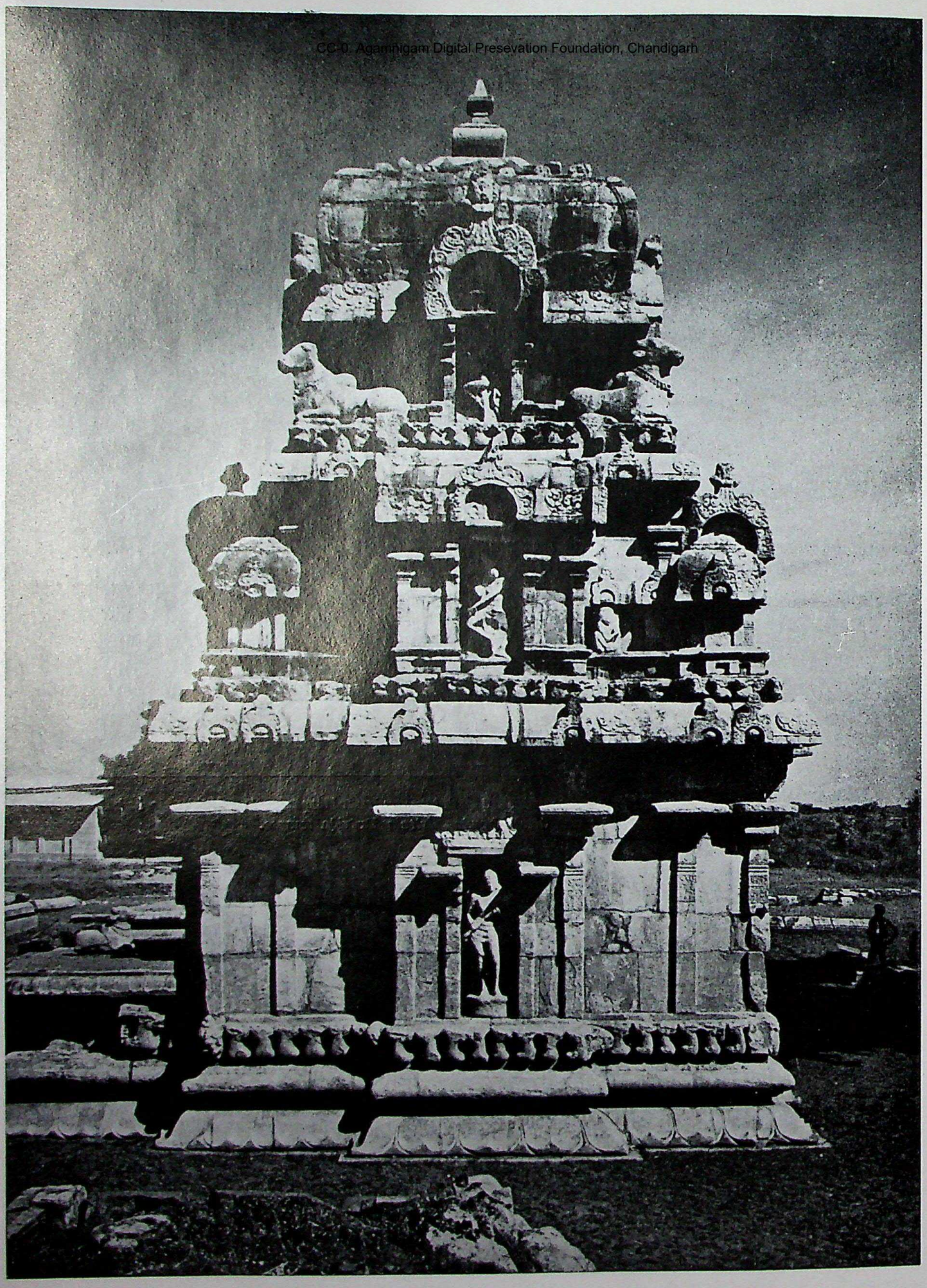

25. Southern shrine, Muvarkovil, Koḍumbāḷūr, Tamiḻnāḍu Cōḻanāḍu style, Irrukuveḷ, *ca.* 880. Example of a Drāviḍa temple.

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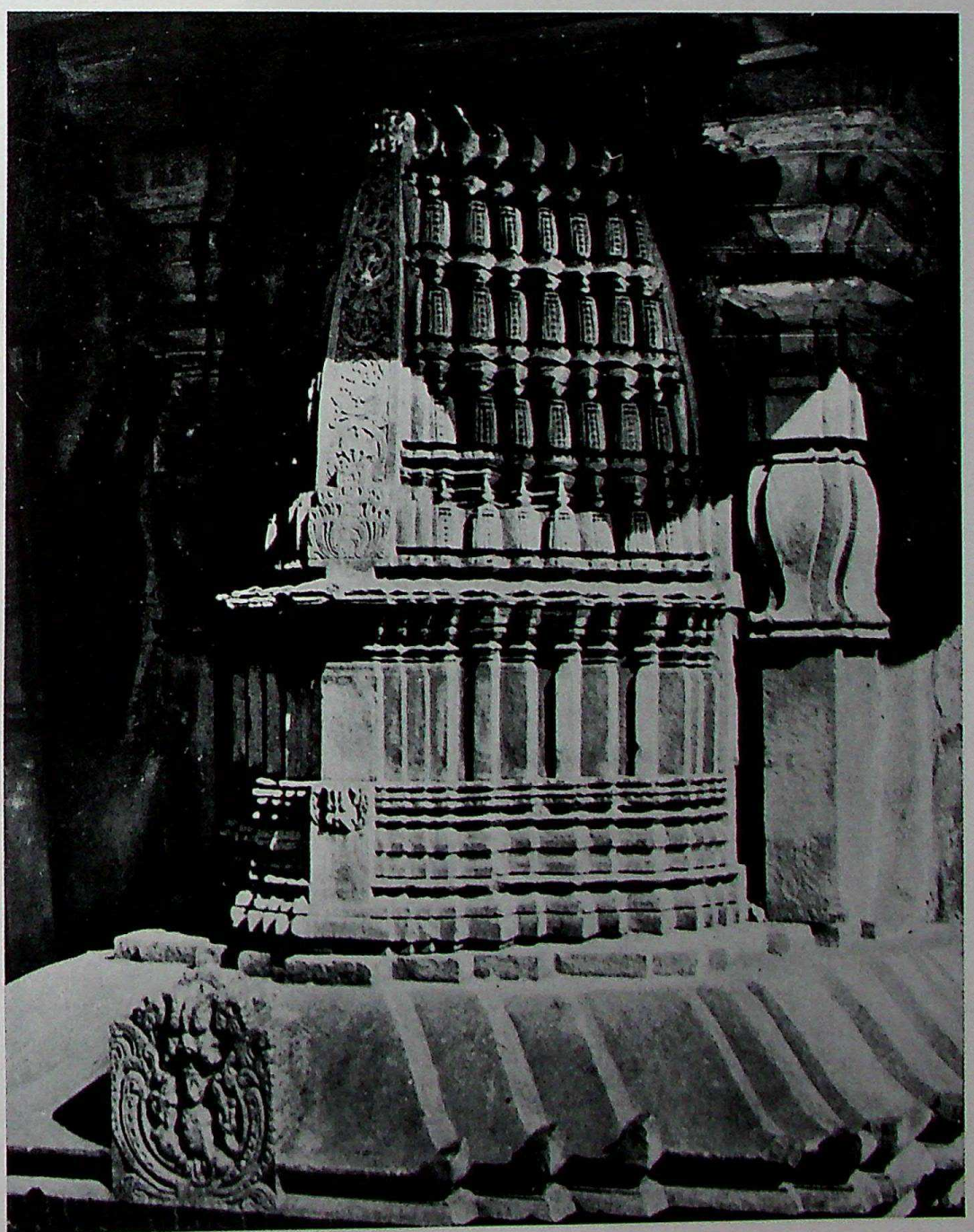
26. Siddheśvara temple, Hāveri; south wall, Bhūmija shrine model over the *bhadra*-niche. *ca.* 1068.



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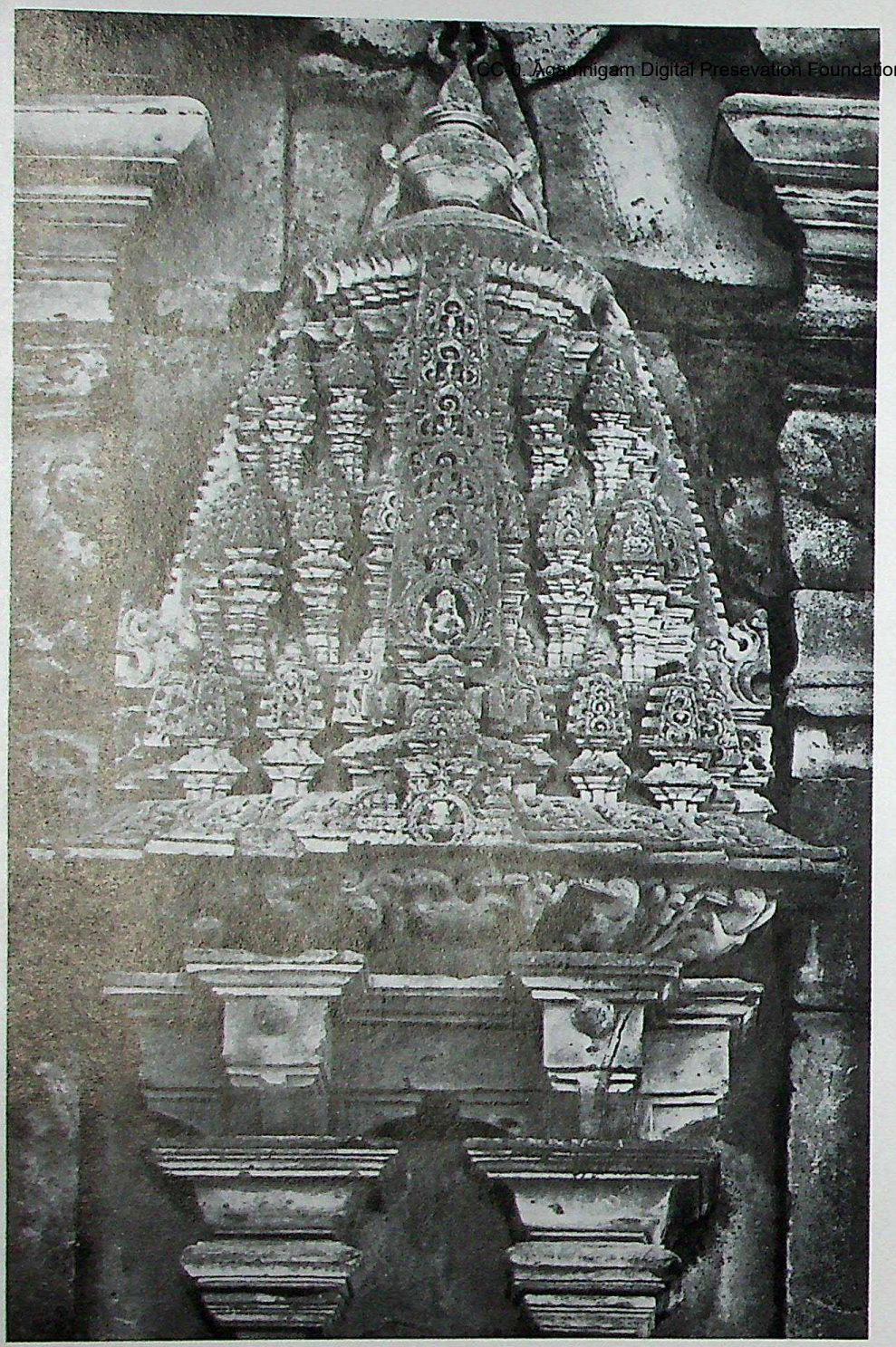
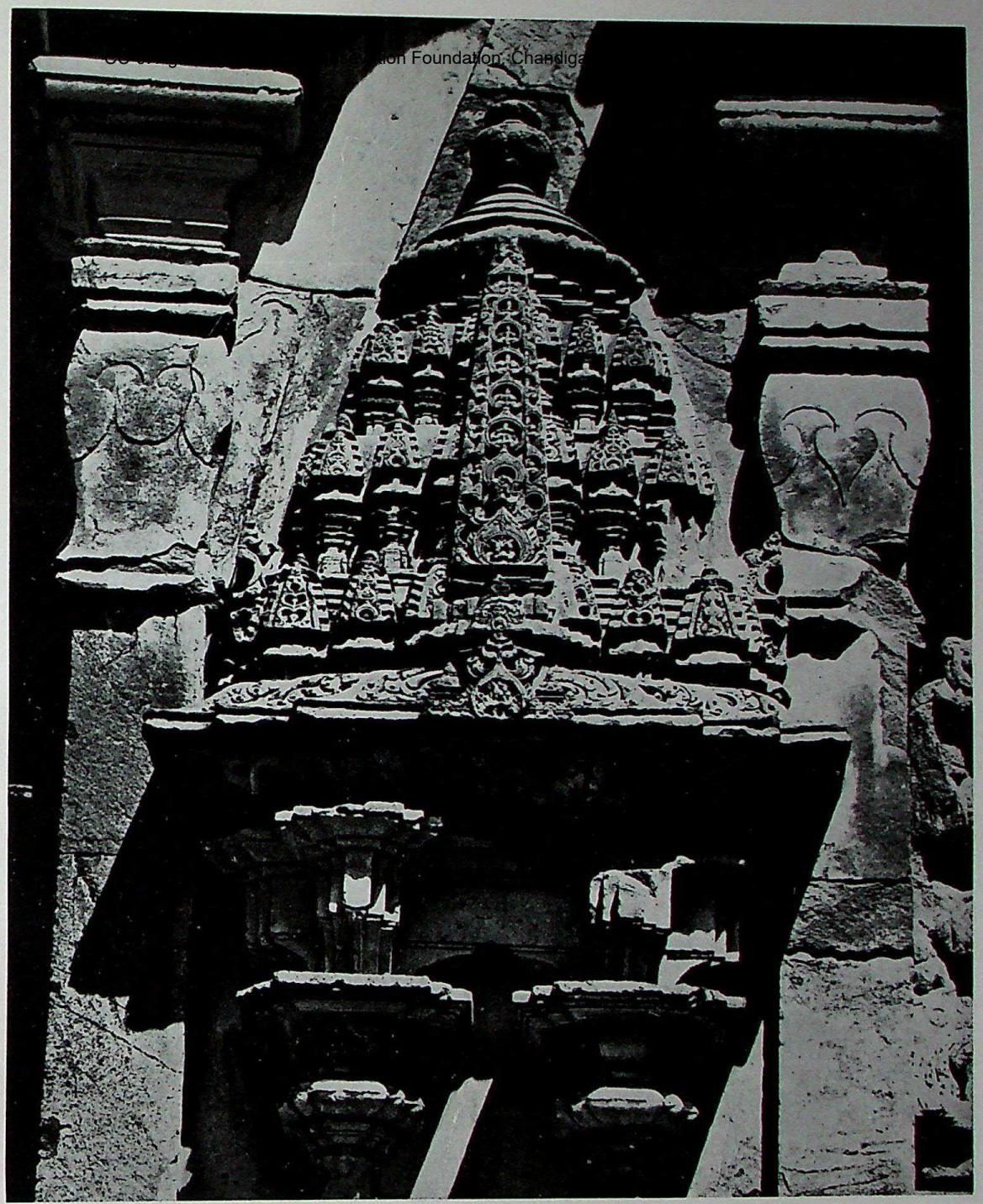


27. Kāśiviśveśvara temple, Lakkuṇḍi; north wall detail showing Bhūmija *śikhara*; *ca.* 1008-10.

Foundation, Chandiga



28. Same temple, south wall, detail showing Bhūmija *śikhara*.

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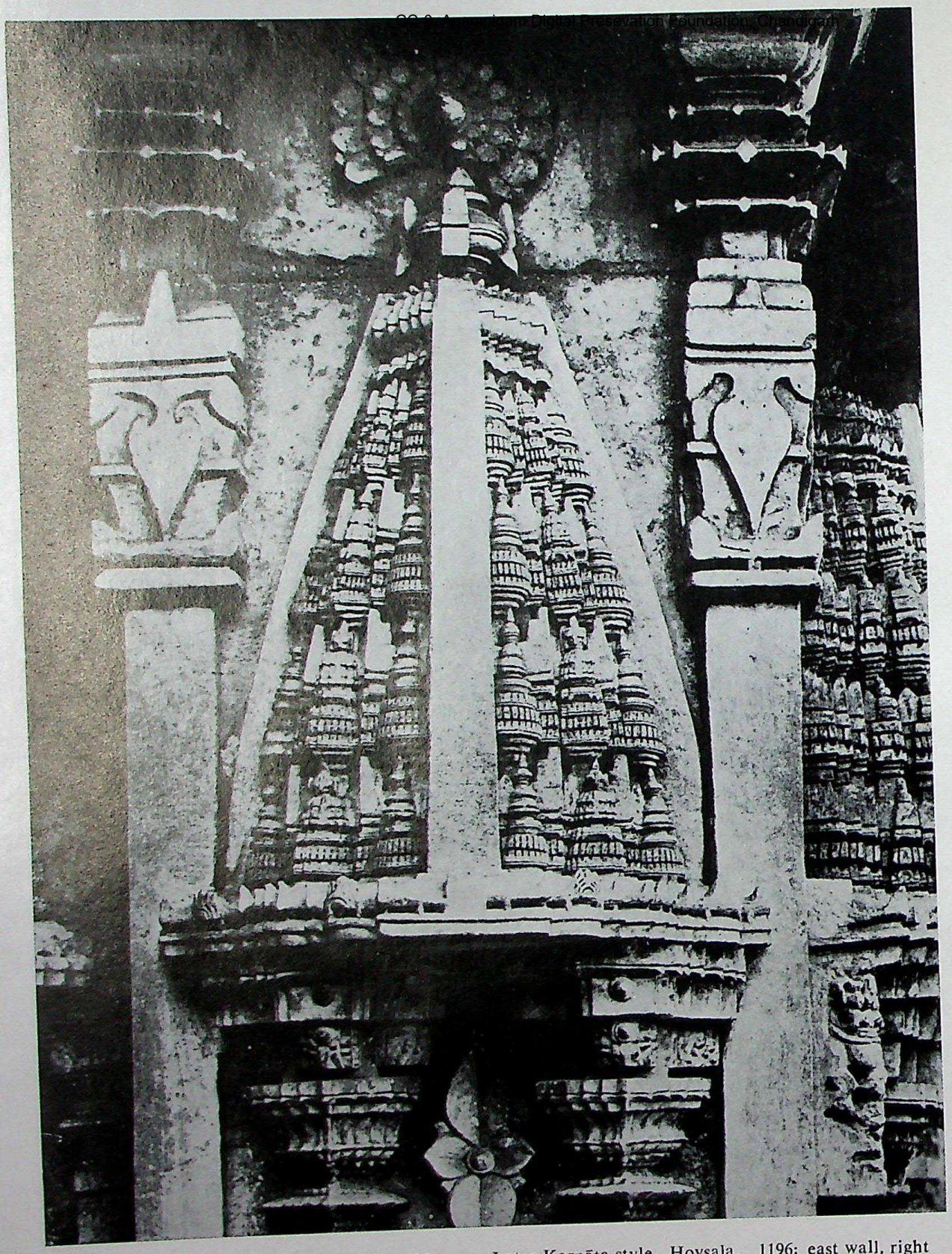

29. Amriteśvara temple, Amritāpur, Mysore; Later Karṇāṭa style, Hoysaḷa, 1196: east wall, right side showing quasi-Bhūmija superstructure.

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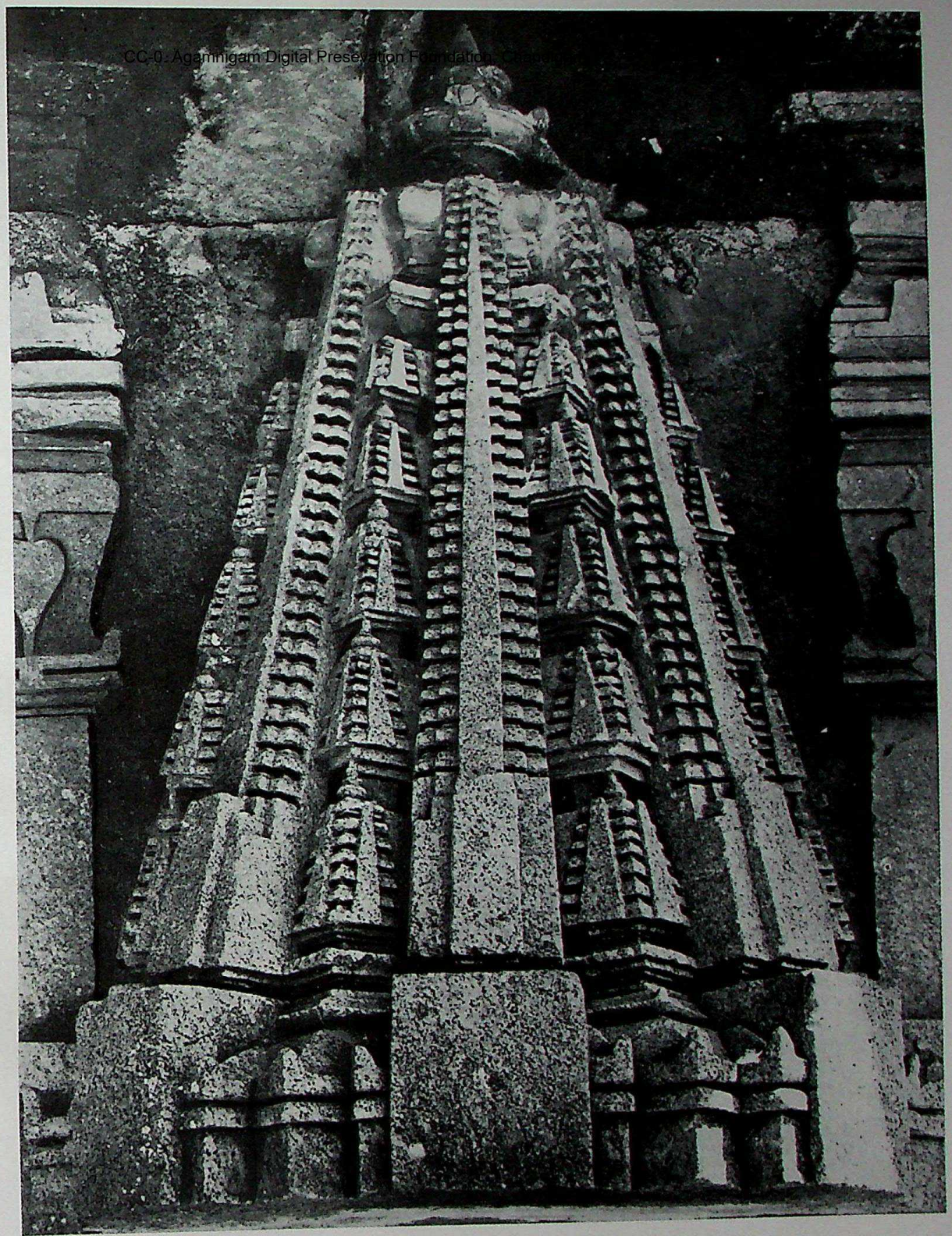

30. Cannakeśava temple, Mosāle, Mysore; Later Karṇāṭa style, Hoysaḷa, *ca.* early 13th century: West wall showing *aṣṭabhadra* Bhūmija śikhara.

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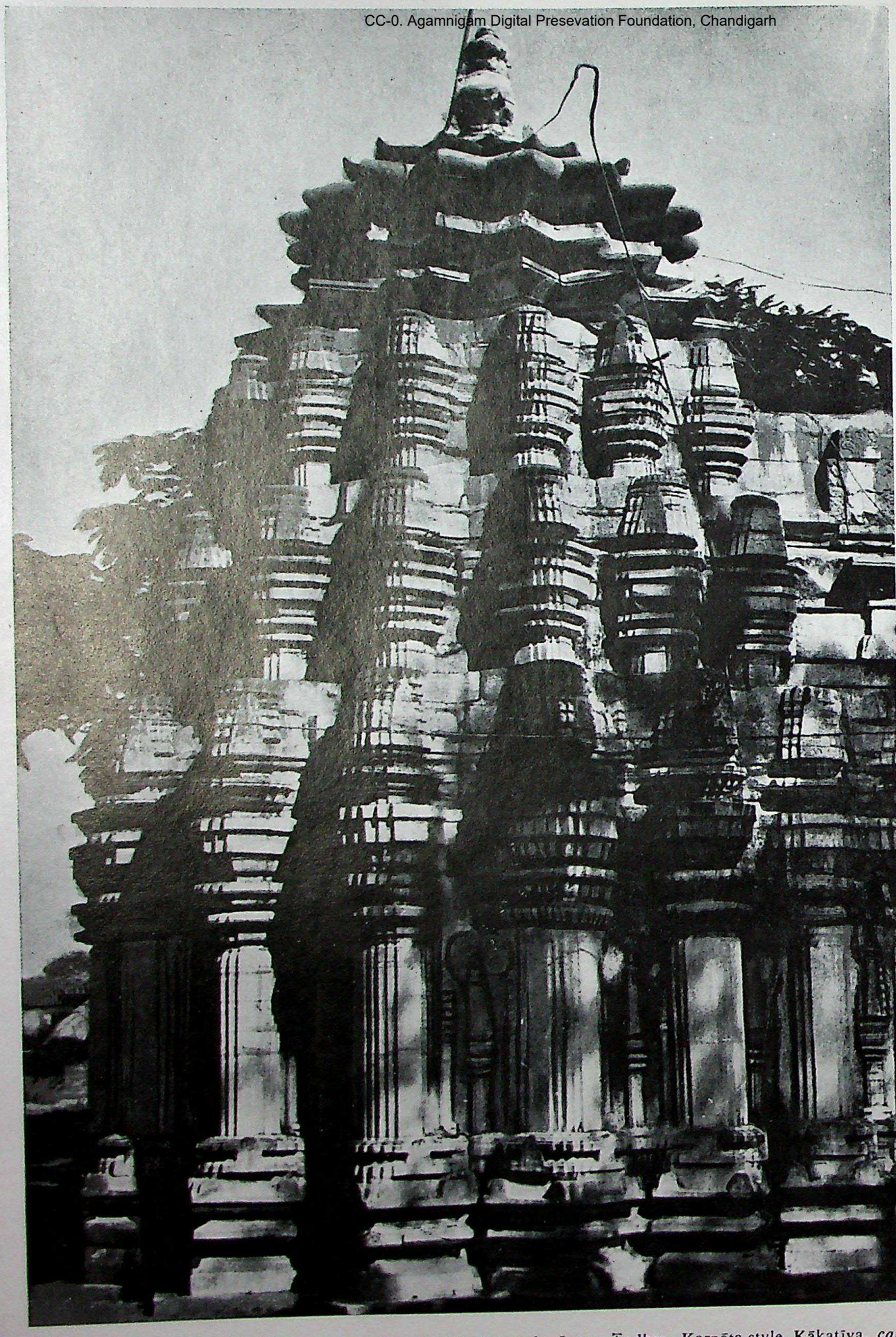

31. Rāmaliṅgeśvara temple, Nandikundi, Andhra Pradesh; Later Āndhra- Karṇāṭa style, Kākatīya, *ca.* mid 11th century. Example of a Bhūmija temple in Southern idiom.

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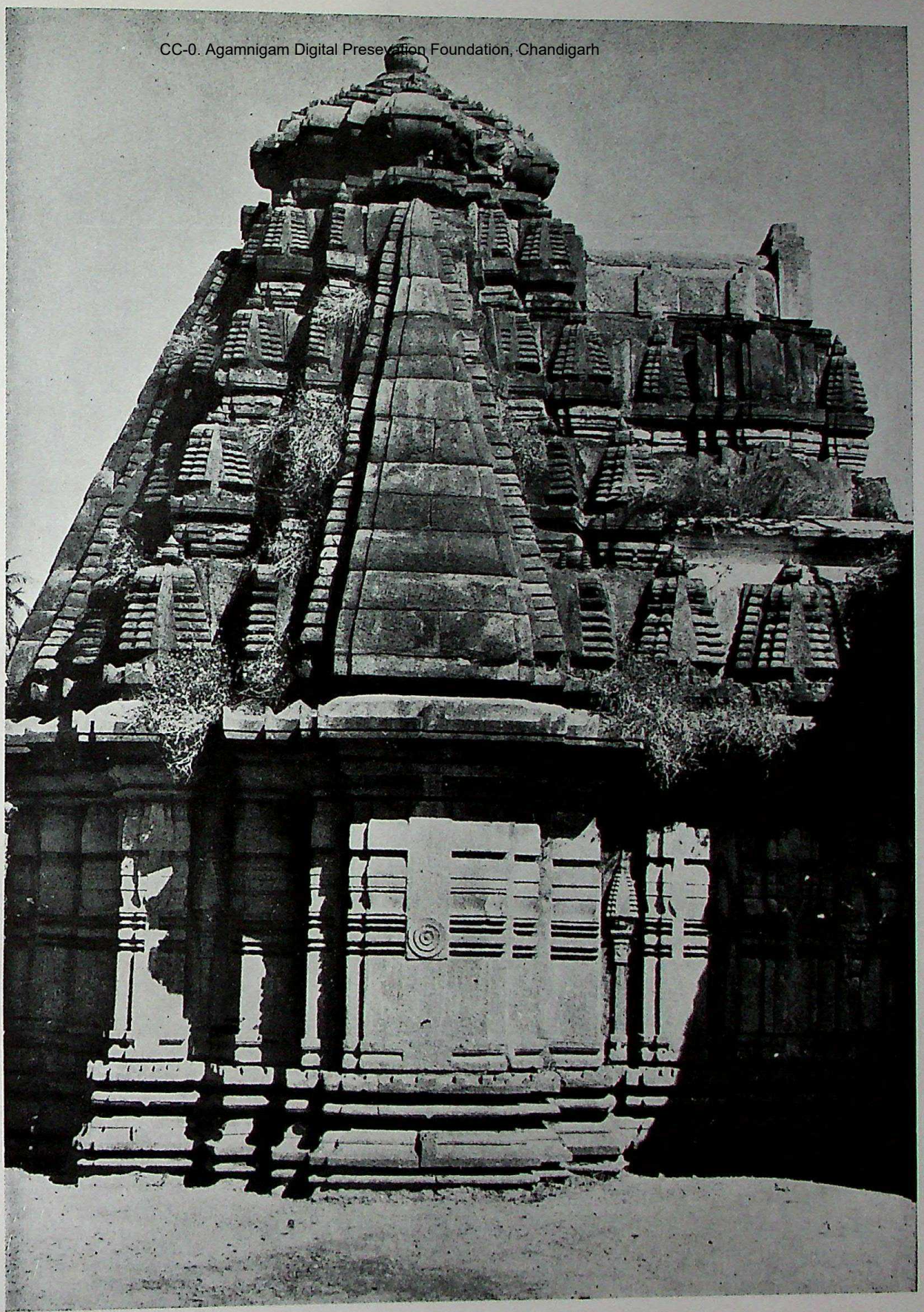

32. Mūle-Śaṅkareśvara temple, Tiruvekere, Mysore; Later Karṇāṭa style, *ca.* late 13th cent. Hoysaḷa: Another example of a Bhūmija temple in Southern idiom.

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33. Sadāśiva temple, Nugihalli, Mysore; Later Karṇāṭa style, Hoysaḷa, *ca.* 1249. An example of quasi-Bhūmija *aṣṭa-bhadra śikhara*-sans-*latā*.

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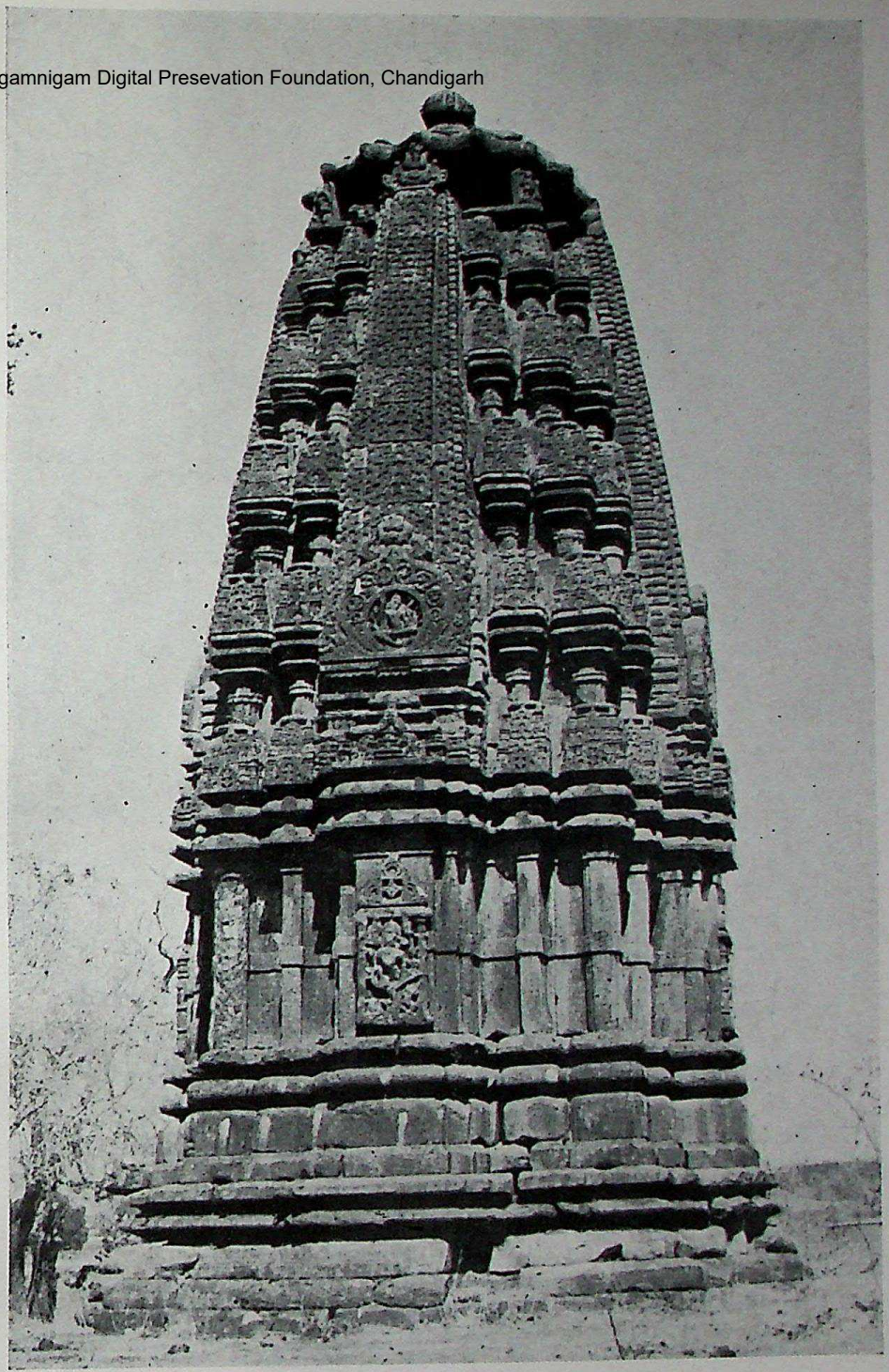

34. Jamaleśvara temple, Jamli, Madhya Pradesh; Mālava style, Paramāra, *ca.* late 11th century: An example of a genuine Bhūmija temple.

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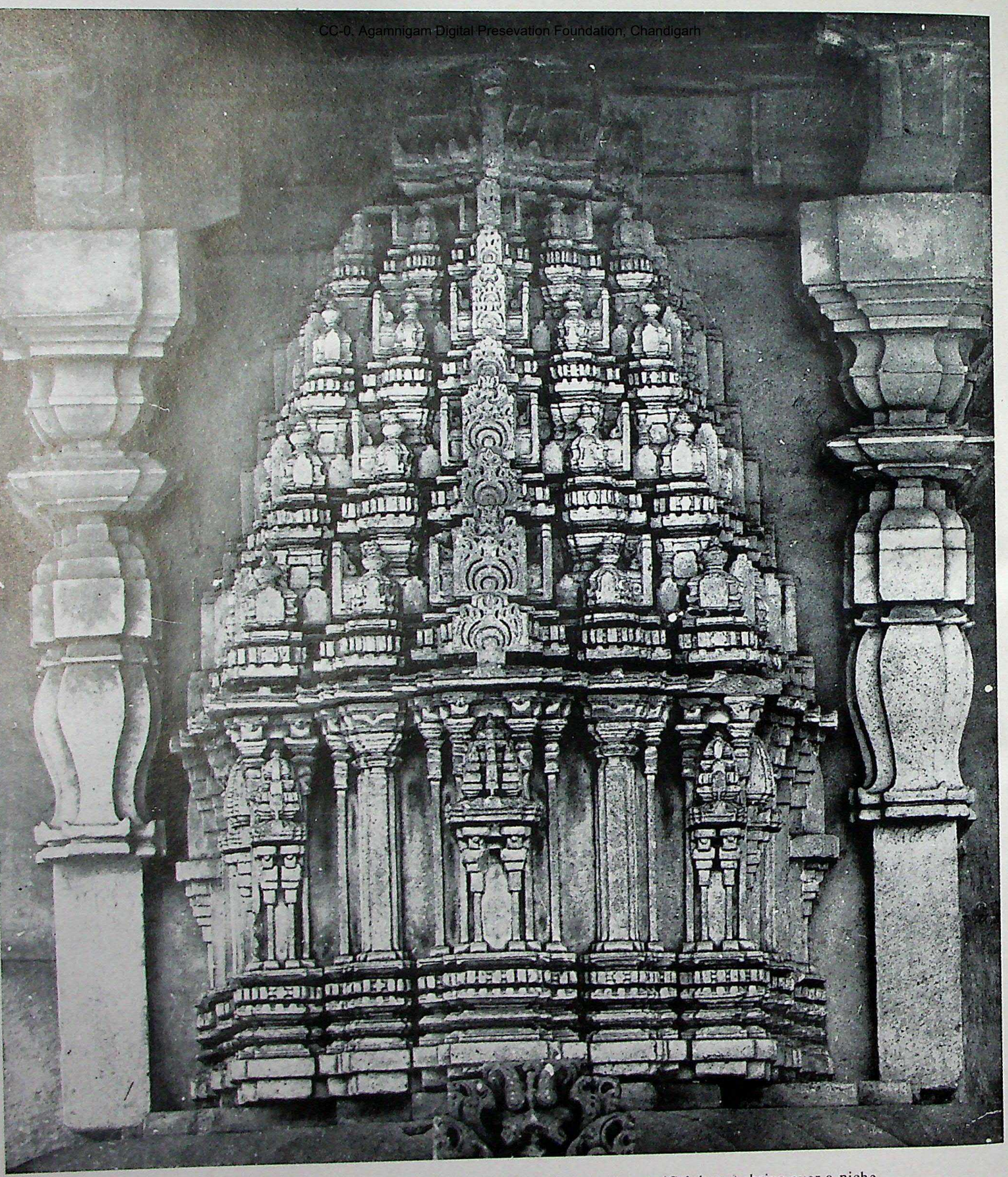

35. Siddheśvara temple, Hāveri, *ca.* 1068; *vimāna,* west wall. A model of a Vesara (Cāḷukyan) shrine over a niche.

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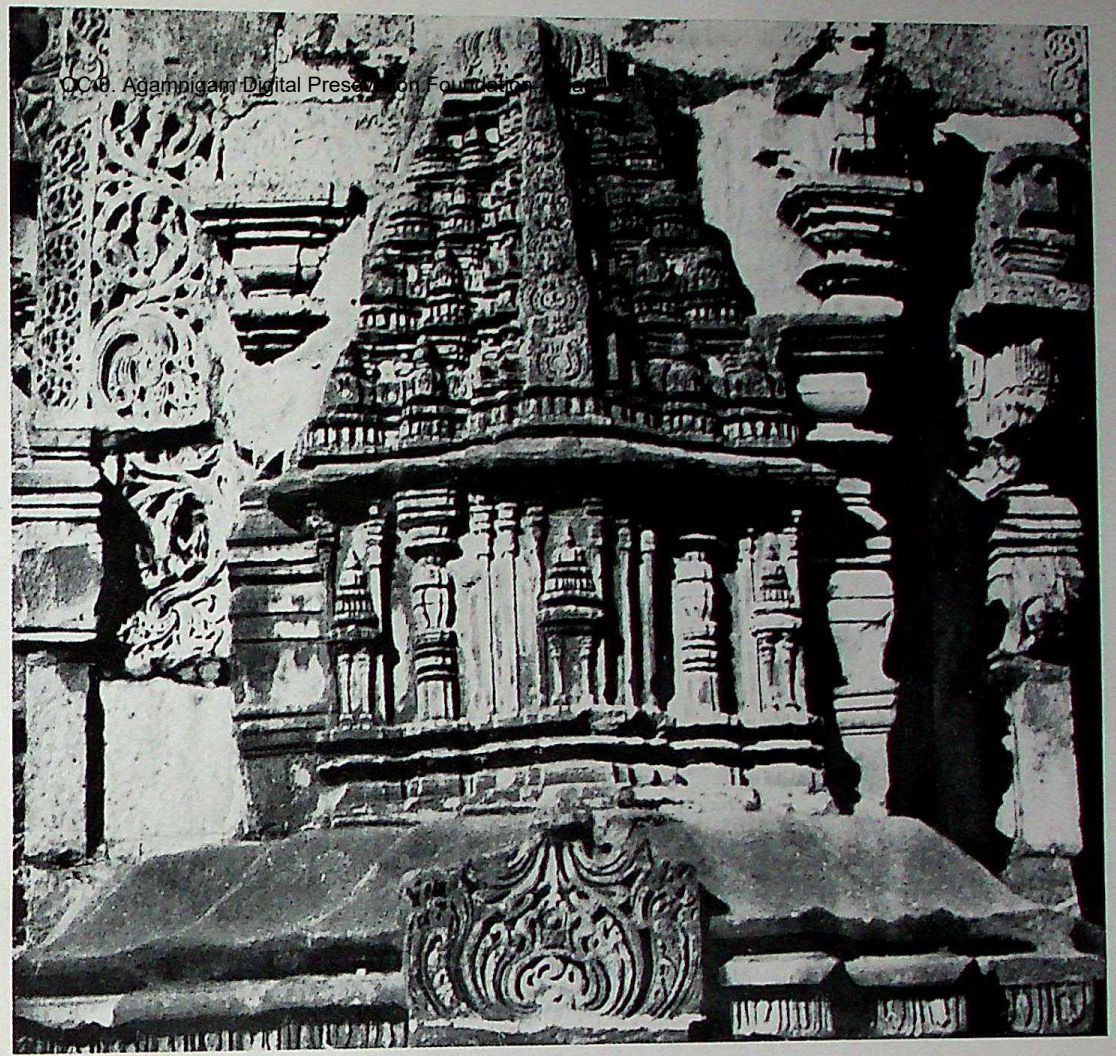
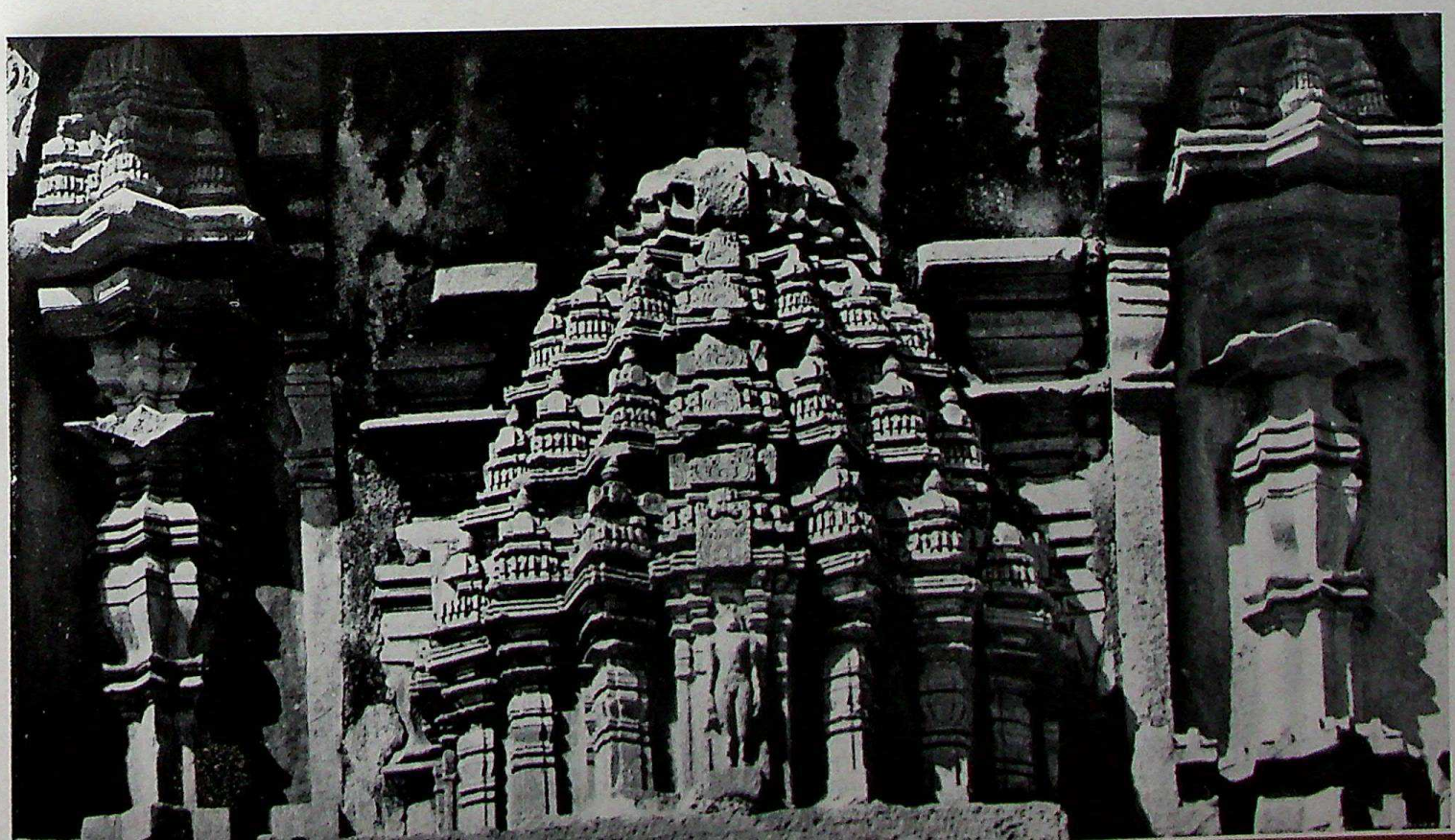


36. Laksmīliṅgeśvara temple, Laksmeshwar, southern shrine east face, *ca.* 1050-60; A model of a Vesara shrine over a niche, east face (rebuilt).

37. Anantanātha-basadi, Lakṣmeśvara: Later Karṇāṭa style, Cāḷukya, *ca.* late 11th century; west wall, central shrine, model (sans *adhiṣṭhāna*-base) over the *bhadra*-niche.



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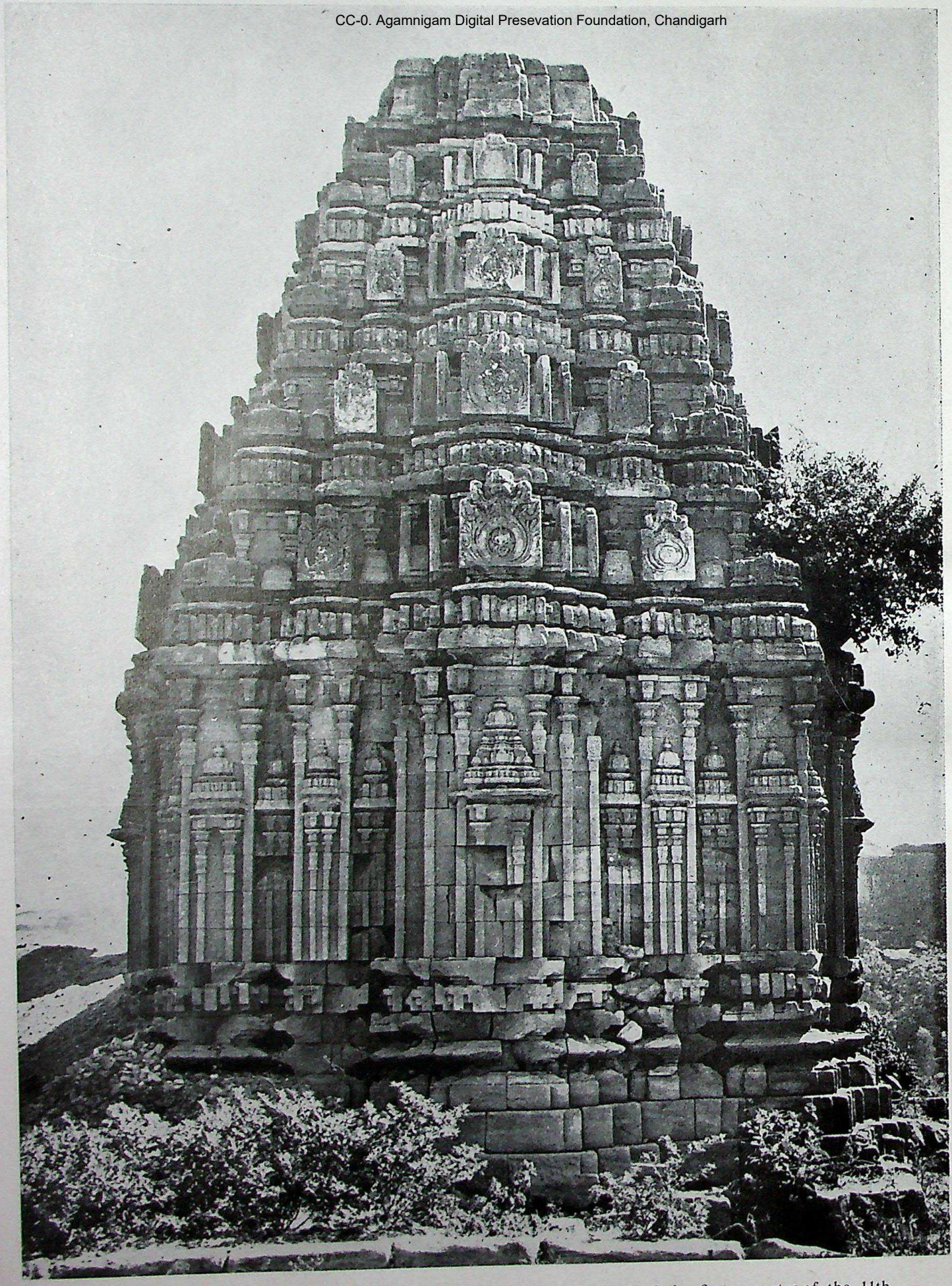

38. Yellamā-guḍi, Bādāmi, Mysore; Later Karṇāṭa style, Cāḷukya, *ca.* end of the first quarter of the 11th century: Example of a full scale Vesara temple.

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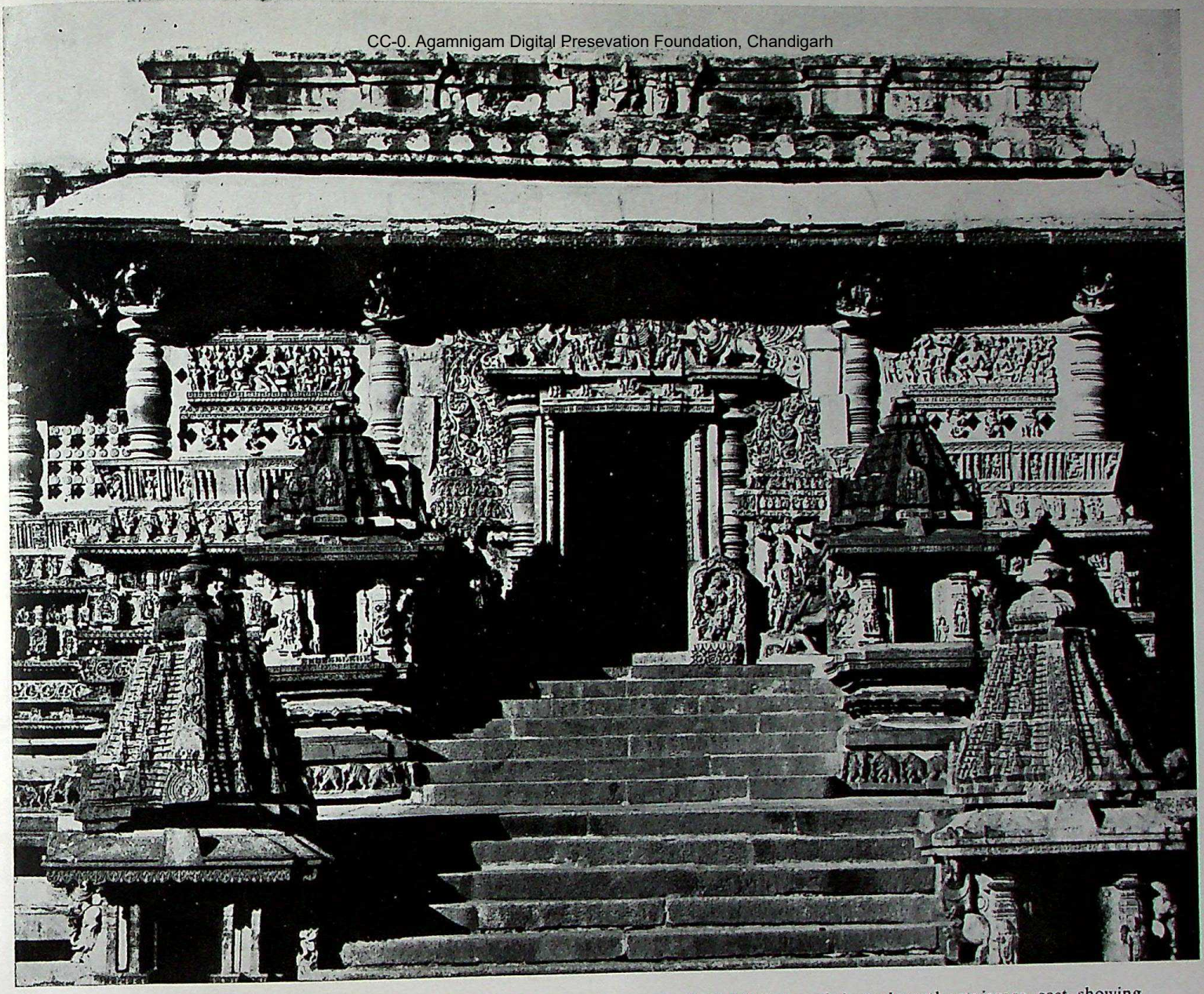

39. Canna-keśava temple, Belūr, Mysore; Later Karṇāṭa style, Hoysaḷa, 1117: Miniature shrines along the staircase, east, showing quasi-Bhūmija *śikharas.*

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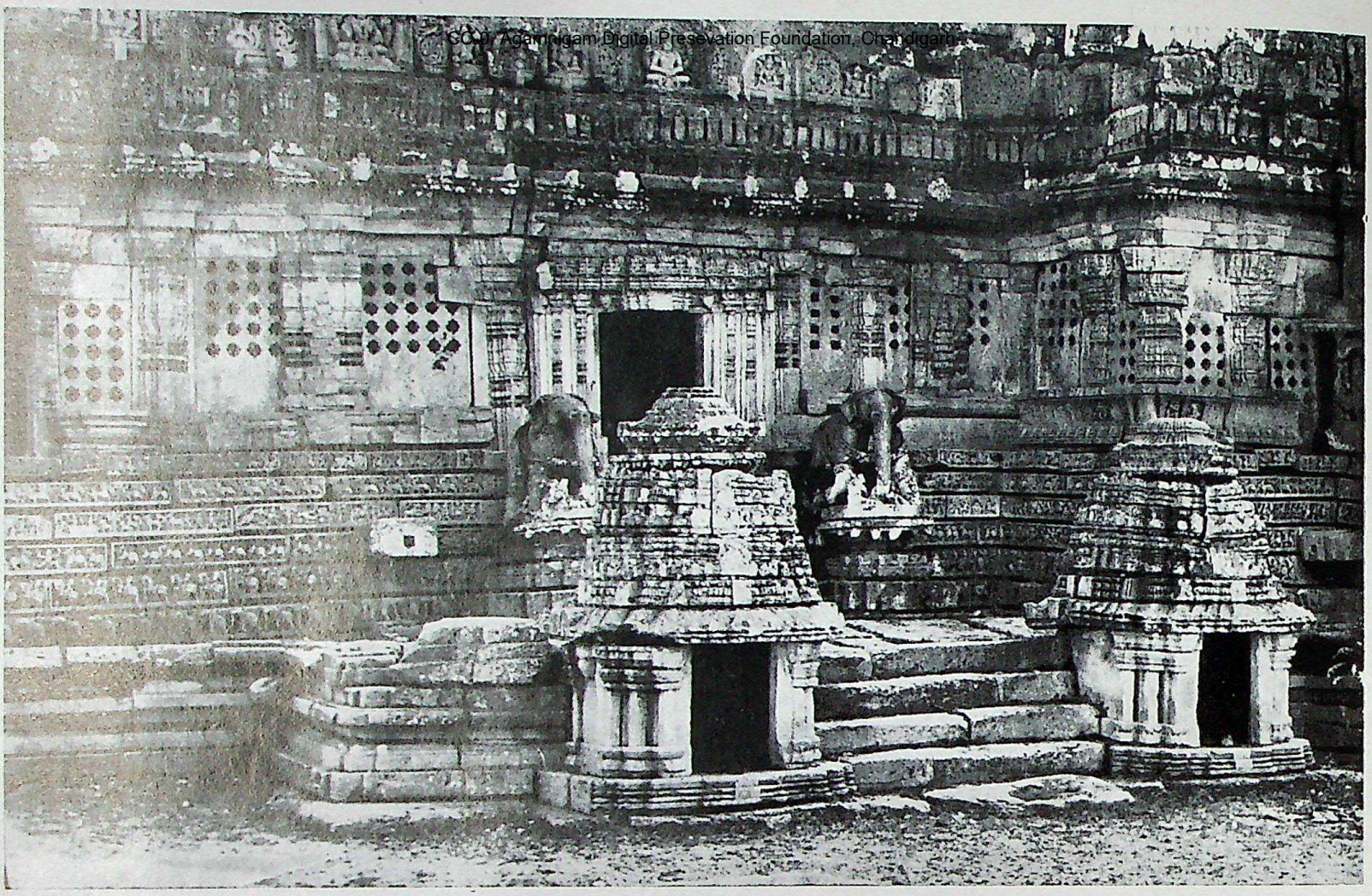

40. Mallikārjunasvāmī temple, Basaral, Mysore; Later Karṇāṭa style, Hoysaḷa, 1234; miniature Vesara shrines near the northern stairway of the *jagatī*-platform.

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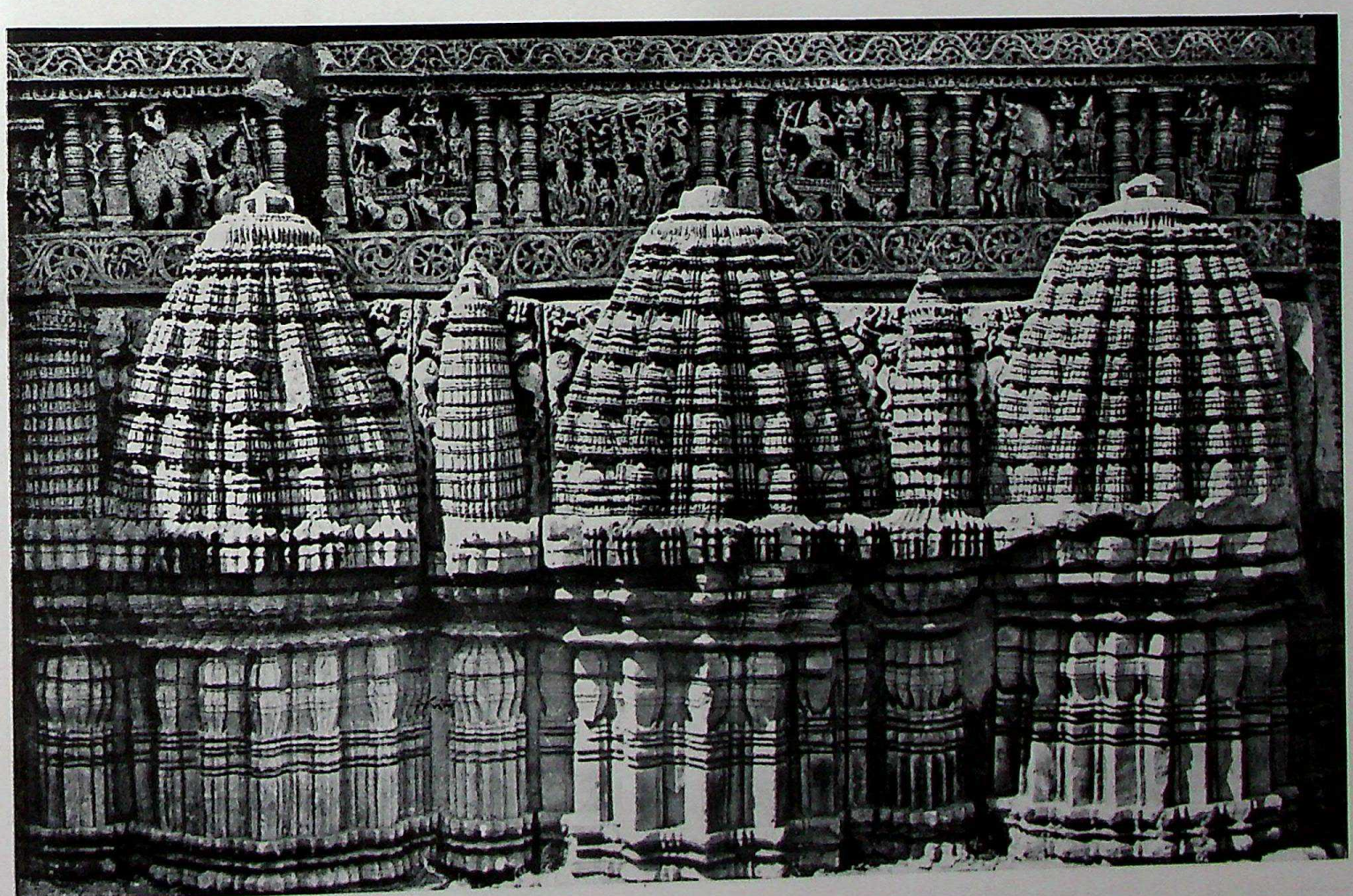
41. Amritcśvara, Amritāpur, 1196; *maṇḍapa*, south walling, Vesara-shrine replicas (stellate), *vedikā*-dado.



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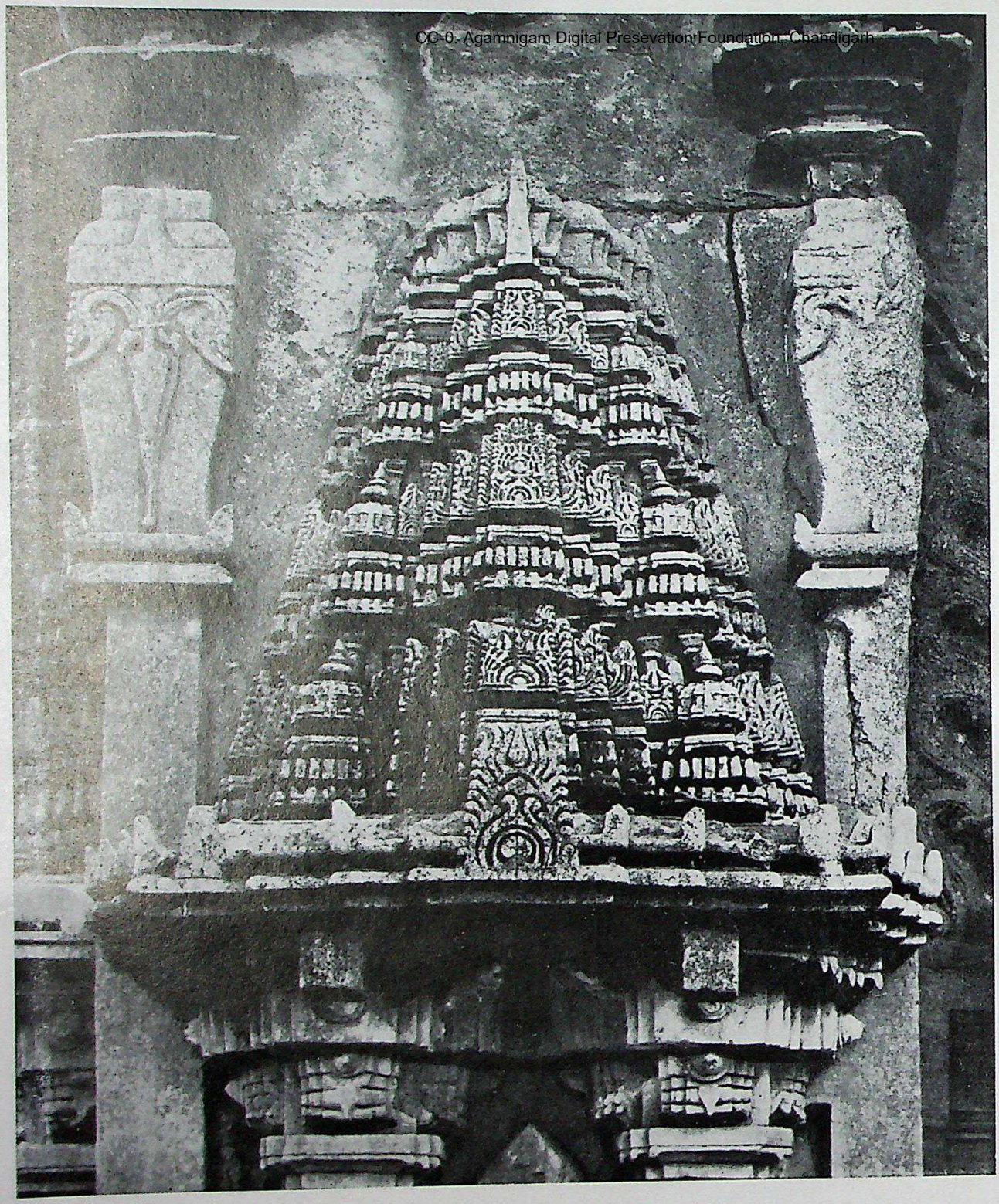

42. Same temple, *vimāna*, west wall, Vesara shrine superstructure.

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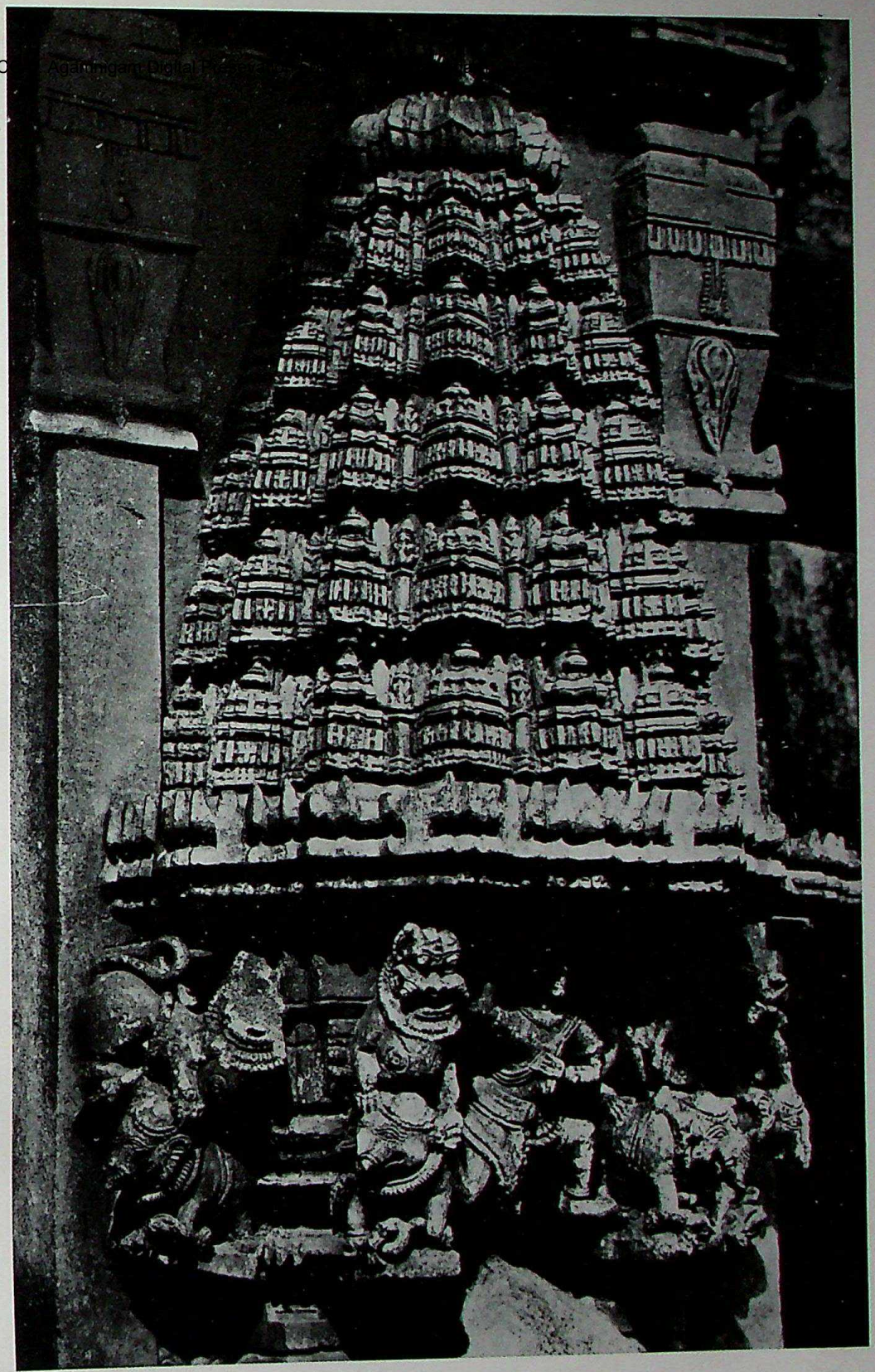

43. Amritāpur temple, Stellate, Vesara superstructure model.

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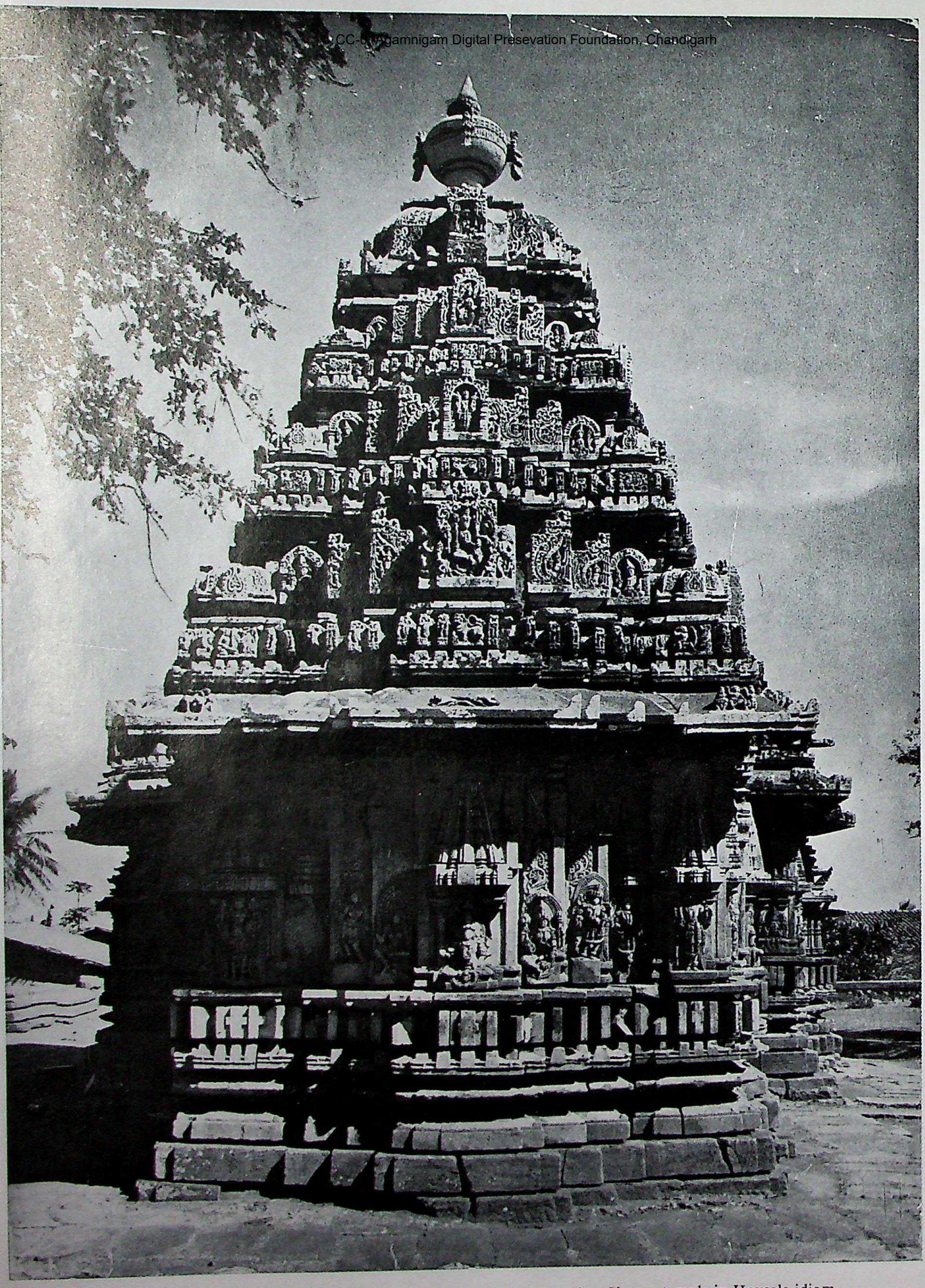

44. Canna-keśava temple, Mosāle, *ca.* early 13th century: An example of a Vesara temple in Hoysaḷa idiom.

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45. Someśvara temple, Somanāthapuram, Mysore; Later Karṇāṭa style, Hoysaḷa, 1268: Superstructure of one of the three shrines.

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46. Lakṣmīdevī temple, Doddagaḍḍavalli, Mysore; Later Karṇāṭa style, Hoysaḷa, 1112 ; one of the four *vimānas* of the quadruple main shrine: An example of a Kāliṅga type in Southern idiom.

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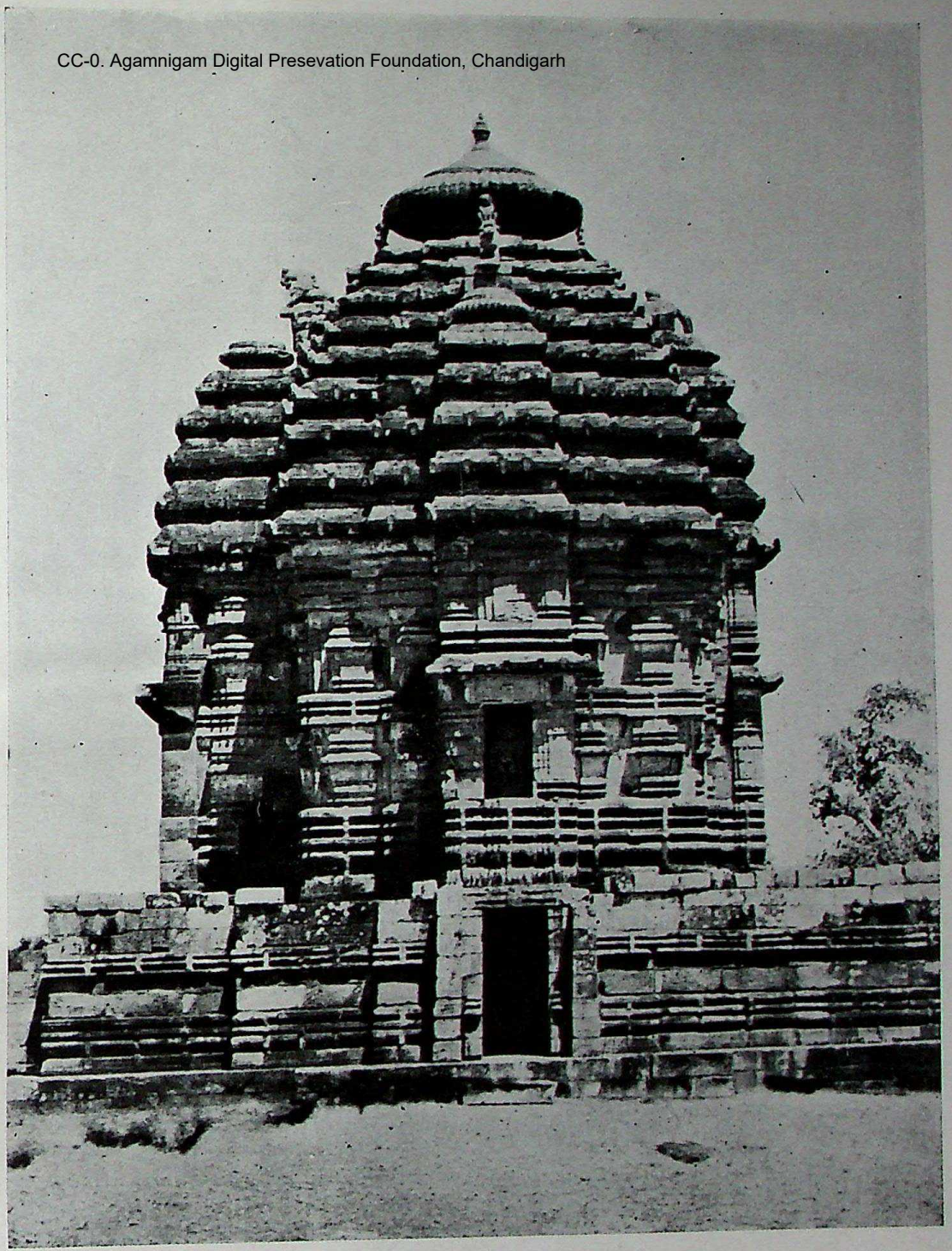

47. Bakeśvara, Bhubaneshwar, Orissa; Later Kāliṅga style, *ca.* late 11th century: An example of genuine Kāliṅga temple (Phaṁsākāra).

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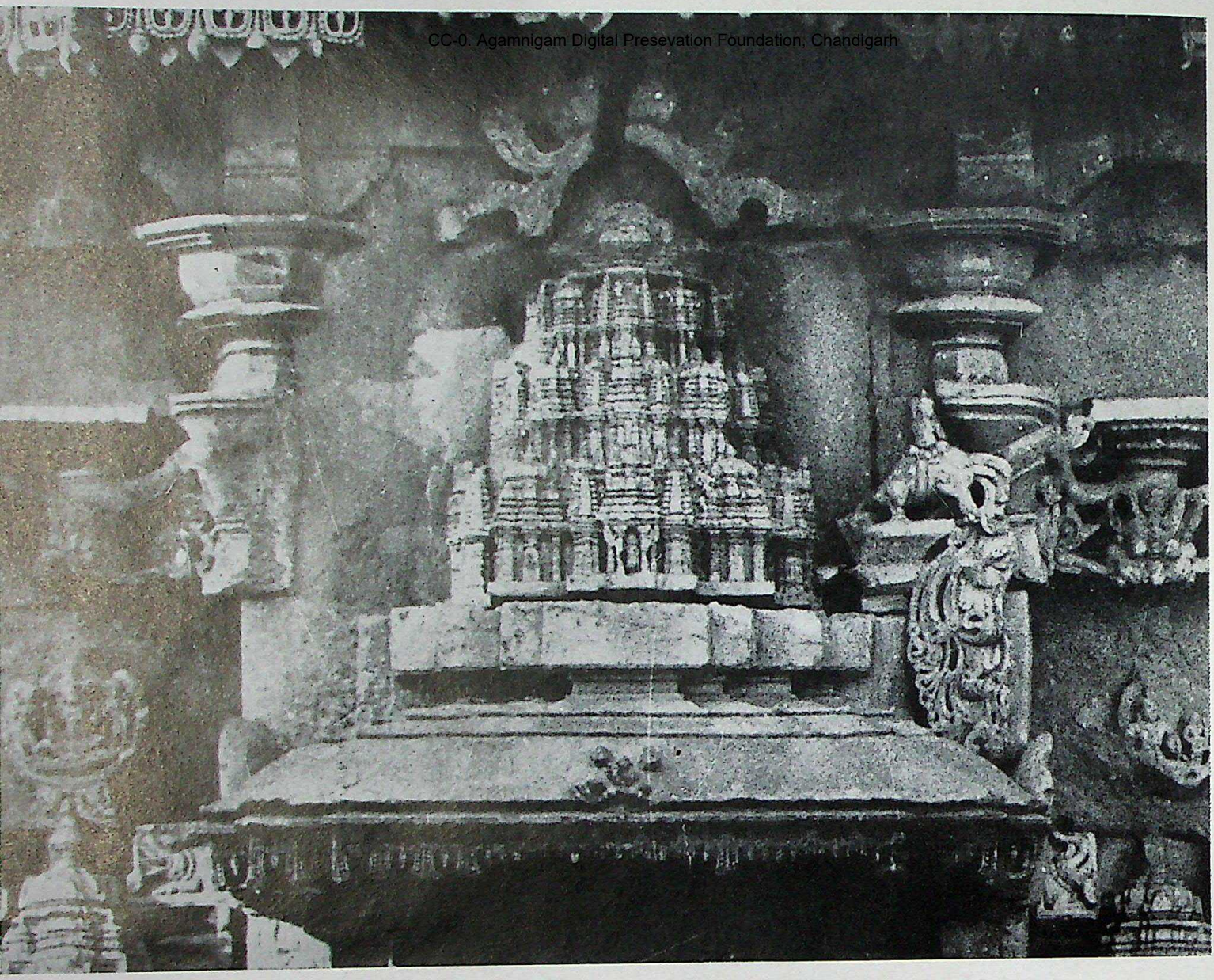
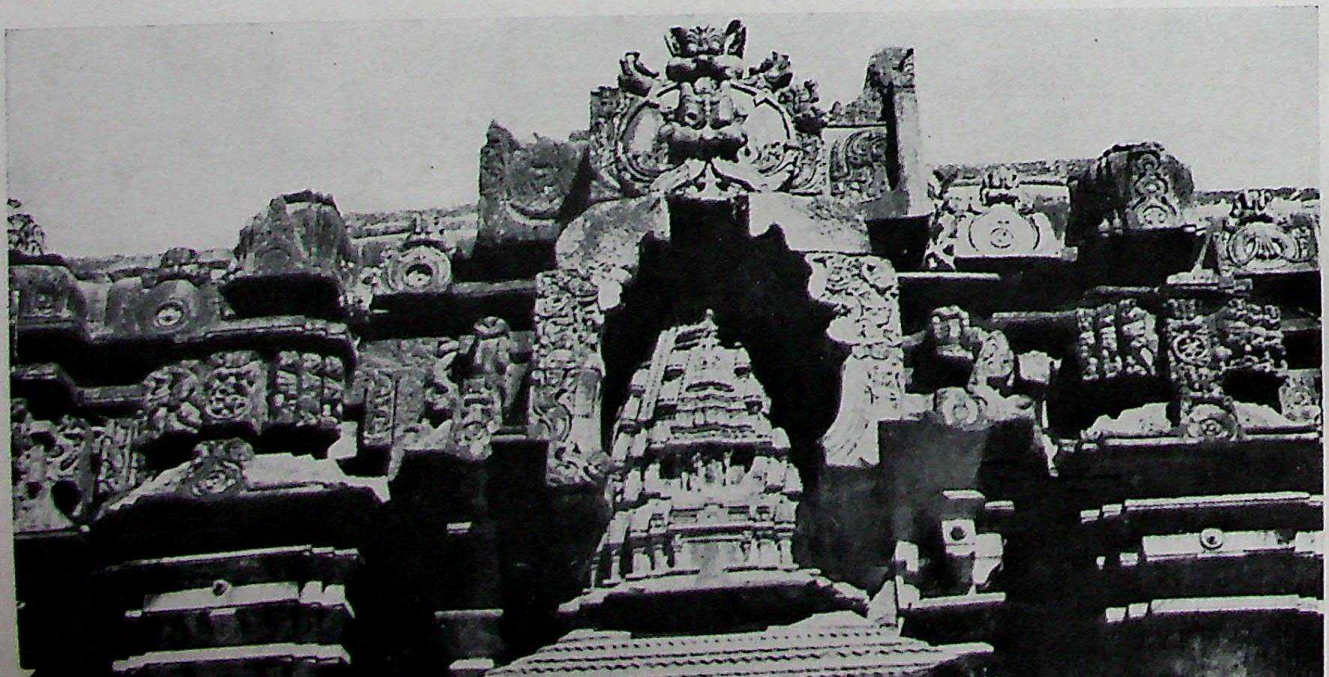


48. Kaṭṭeśvara temple, Hirehadagalli, *ca.* 1048: Shrine model of a Miśraka (syncrestic) class, using, Drāviḍa progression and Drāviḍa *kūṭas* with auxiliary Nāgara kūṭas.

49. Sūrya shrine, Trikūteśvara temple, Gadag, 1010; *vimāna*, south wall, showing Miśraka shrine model.



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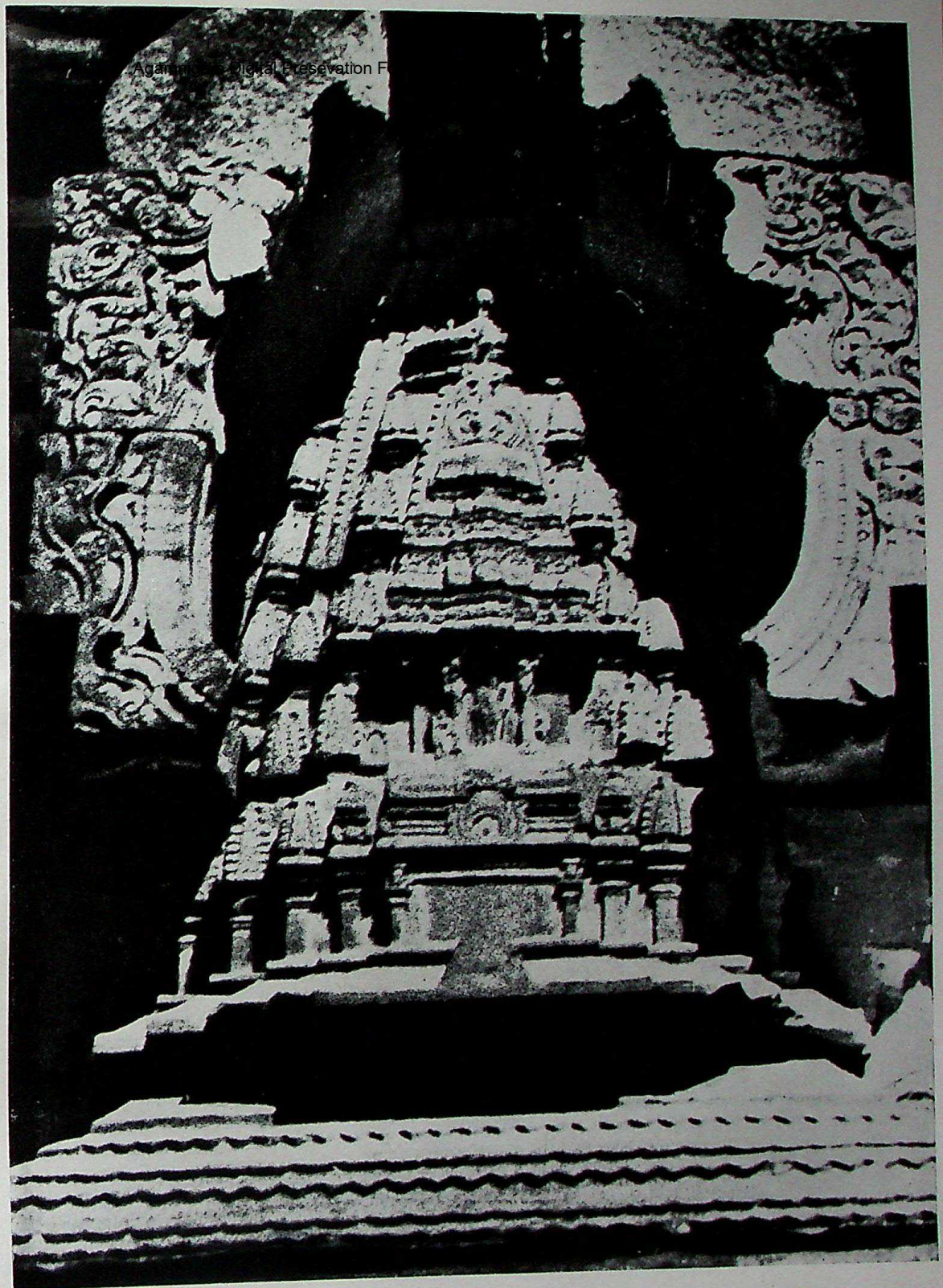

50. Same temple; enlarged view of the Miśraka model showing Drāviḍa, Bhūmija and Nāgara components.

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51. Kikkeri, Malleśvara temple, 1111: An aberrant *vimāna* model made up of a storied hall.

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